

UNIVERSITY  
OF MICHIGAN

JUL 8 1951

PERIODICAL  
READING ROOM

*Large*

# AMERICAN JOURNAL OF ARCHAEOLOGY

Volume 55

No. 2

APRIL

1951

SAUL S. WEINBERG: Neolithic Figurines and Aegean Interrelations 121

GEORGE E. MYLONAS: The Figured Mycenaean Stelai . . . 134

Fifty-second General Meeting of the Institute, 1950 . . . 148

Archaeological News, Classical Lands

Greece . . . . . 157

Cyprus . . . . . 167

Samothrace . . . . . 170

Italy . . . . . 171

Tunisia . . . . . 190

Archaeological News, Russia . . . . . 194

American Research Center in Egypt . . . . . 195

Archaeological Bibliography . . . . . 196

Necrology: Louis Francis Anderson . . . . . 208

Book Reviews . . . . . See inside back cover

Plates 1-16 . . . . . At end of issue

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

GLANVILLE DOWNEY, Harvard University, Dumbarton Oaks Research Library and Collection,  
*Editor-in-Chief*

DIETRICH VON BOTHMER, The Metropolitan Museum of Art, *Editor, Book Reviews*

THEODORE H. ERCK, Vassar College, *Editor, Archaeological News, Classical Lands*

FREDERICK JOHNSON, Robert S. Peabody Foundation for Archaeology, *Editor, Archaeological News, Western Hemisphere*

STEPHEN B. LUCE, Boston, Mass., *Editor, Necrology*

ERIK K. REED, National Park Service, *Assistant Book Review Editor*

CARL A. ROEBUCK, The University of Chicago, *Editor, Archaeological News, Europe*

C. BRADFORD WELLES, Yale University, *Editor for Exchanges*

JULIA WARNER, *Assistant Editor*

## ADVISORY BOARD OF ASSOCIATE EDITORS

WILLIAM F. ALBRIGHT  
The Johns Hopkins University

ALFRED R. BELLINGER  
Yale University

CARL W. BLEGEN  
The University of Cincinnati

ROBERT J. BRAIDWOOD  
The Oriental Institute

FRANK E. BROWN  
American Academy in Rome

GEORGE H. CHASE  
The Boston Museum of Fine Arts

WILLIAM B. DINSMOOR  
Columbia University

STERLING DOW  
Harvard University

GEORGE M. A. HANFMANN  
Harvard University

JOTHAM JOHNSON  
New York University

ALFRED V. KIDDER  
The Carnegie Institution of Washington

CHARLES RUFUS MOREY  
Princeton, N.J.

GISELA M. A. RICHTER  
The Metropolitan Museum of Art

DAVID M. ROBINSON  
The University of Mississippi

H. R. W. SMITH  
The University of California, Berkeley

WILLIAM S. SMITH  
The Boston Museum of Fine Arts

MARY HAMILTON SWINDLER  
The University of Michigan

## HONORARY EDITORS

HUGH HENCKEN, *President of the Institute; Director, American School of Prehistoric Research*

CHARLES H. MORGAN, *Chairman, Managing Committee, American School of Classical Studies at Athens*

LAURANCE P. ROBERTS, *Director, American Academy in Rome*

CARL H. KRAELING, *President, American Schools of Oriental Research*

BOAZ W. LONG, *Director, School of American Research*

THE AMERICAN JOURNAL OF ARCHAEOLOGY, the Quarterly Journal of the Archaeological Institute of America, was founded in 1885; the second series was begun in 1897. Indexes have been published for volumes 1-11 (1885-1896) and for 2d series, volumes 1-10 (1897-1906). The Journal is indexed in the *Art Index*.

Entered as second-class matter at the Post Office at Richmond, Virginia. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized.

Communications for the Editors should be addressed to Prof. GLANVILLE DOWNEY, Dumbarton Oaks, 3101 R Street, N.W., Washington 7, D.C. The attention of contributors is directed to the "Notes for Contributors" and the list of abbreviations employed in the Journal, printed in *AJA* 54 (1950) 268-272. Offprints of the "Notes for Contributors" and list of abbreviations may be obtained gratis from the Editor-in-Chief.

Books for review (except books on New World Archaeology) are to be sent to DR. DIETRICH VON BOTHMER, Department of Greek and Roman Art, The Metropolitan Museum of Art, New York 28, N.Y. Books on New World Archaeology for review are to be sent to DR. ERIK K. REED, 238 Griffin Street, Santa Fe, New Mexico.

Exchanged periodicals and correspondence relative to exchanges should be addressed to Prof. C. BRADFORD WELLES, 1544 Yale Station, New Haven, Conn.

Subscriptions may be addressed to the publisher at 1407 Sherwood Avenue, Richmond, Virginia, or to Mrs. LOIS B. JONES, Assistant Secretary, Archaeological Institute of America, Andover Hall, Harvard University, Cambridge 38, Mass. Back numbers (when available) may be ordered from the Archaeological Institute of America, Andover Hall, Harvard University, Cambridge 38, Mass. Subscribers and members of the Institute should inform the Assistant Secretary if they change their address or fail to receive the Journal.

A microfilm edition of the Journal, beginning with volume 53 (1949), is issued after the completion of each volume of the printed edition. Subscriptions to the microfilm edition, which is available only to subscribers to the printed edition of the Journal and to members of the Archaeological Institute of America who receive the printed edition, should be sent to University Microfilms, 313 North First Street, Ann Arbor, Michigan.

Foreign subscriptions, \$8.00 per year, \$2.00 per issue.

Issued Quarterly

ANNUAL SUBSCRIPTION, \$7.50

Single Number, \$2.00

# Neolithic Figurines and Aegean Interrelations

SAUL S. WEINBERG

## PLATES 1-3

THE phenomenon of steatopygy in female figurines of the prehistoric period first appears in Greece together with the earliest Neolithic material culture of the region. In fact, the most carefully modelled examples are related technically and stratigraphically to the variegated ware of the Early Neolithic period in Central and Southern Greece,<sup>1</sup> and to the earliest Neolithic of Thessaly.<sup>2</sup> The type of the steatopygous female figure is, therefore, an inheritance from the mother culture, the provenience of which cannot yet be determined with any accuracy. Slight evidence points to western Asia Minor,<sup>3</sup> a logical and likely point of departure for which we shall see further support below; a sea route with the point of arrival in the region of the Saronic and Corinthian Gulfs has been suggested.<sup>4</sup> It is possible that the same movement brought the first Neolithic peoples to Crete, but so little is known of the early phases of the Cretan Neolithic civilization that comparisons are difficult. This scanty material has been used to deny any connection between Crete and mainland Greece in the Neolithic period, so that even isolated objects which point clearly to relations between the two areas are of the greatest importance. This is the case with a type of steatopygous figurine hitherto known only from scattered photographs of several examples found all the way from Thessaly to Crete, but never fully described or connected. To these are now added three statuettes, two of which are among the best preserved figurines from the Aegean region, making a group of seven in all. These are described below, the

terracotta examples first, followed by the five figurines of stone.

1. What is probably the finest Neolithic statuette yet discovered in the Aegean region is one found at Kato Ierapetra on the south coast of Crete. The site at which this figurine was found has been examined by N. Platon, the Ephor of Antiquities of Crete, who says that there is here an important Neolithic settlement which awaits investigation. The piece (pl. 1, A) happily found its way into the collection of Dr. Giamalakakis in Herakleion.<sup>5</sup> This figurine is unusual for its state of preservation, its size and its posture. It is intact, a rare condition for clay figurines in the Aegean area; though seated, its height is 0.145 m., greater than the majority of Greek Neolithic clay statuettes. The woman is seated with her legs drawn up in front of her, the left one laid over the right. The mass of the folded legs in front is balanced behind by the enormous, protruding buttocks, which also spread sideways to fill out a square base, 0.09 m. on the side, from the center of which rises the torso of the figure (pl. 1, A, side view). The protruding, angular abdomen forms the transition to the smaller upper body; the shoulders slope down sharply and from them large triangular breasts are pendant. The short, stubby arms, bent at the elbows, are held close to the sides with the hands alongside the abdomen. From the shoulders rises the heavy, rather long, cylindrical neck to support a triangular head with a prominent beak nose, the whole crowned by a flat, triangular cap or coiffure which flares out around the head.

<sup>1</sup> Weinberg, *Hesperia* 6 (1937) 521.

<sup>2</sup> Tsountas, *Αἱ Προϊστορικαὶ Ἀκροπόλεις Διμνίου καὶ Σάσιου* (Athens 1908) (hereafter *D.S.*) 285-287; Wace and Thompson, *Prehistoric Thessaly* (Cambridge 1912) (hereafter *P.T.*) 70.

<sup>3</sup> Weinberg, *AJA* 51 (1947) 176.

<sup>4</sup> Weinberg, *CJ* 42 (1946) 68.

<sup>5</sup> *AA* 1940, 304; *JHS* 64 (1944) 88. Mention of this statuette, together with other objects in the Giamalakakis

Collection, is made in *Κρητικά Χρονικά*, 1947, 219-221 by Miss A. Xenaki. I am greatly indebted to Dr. Giamalakakis for his kindness in permitting me to examine and to publish this figurine and in furnishing the descriptions and photographs of it. To Mr. Platon I am grateful for making the Giamalakakis collection known to me and for giving me what information he could regarding the site at which this statuette was found.

Various features of the body are delineated by incision, in which there is now no trace of paint. On the cap-like crown are three rows of short parallel incisions, two in the front row at the peak and four strokes in each of the two rows towards the back; this is the conventional rendering of hair. Certainly the zigzag incisions running down the back of the neck represent hair. While the nose is plastic, the eyes are rendered by incision, being very large and having a dot at the center. The lips are shown plastically and the chin is carefully modelled. There is much incision on the body and while some of the marks are probably decorative, such as those on the breasts (except the dots marking the nipples), those radiating from the navel and those on the buttocks, many others at the shoulders, elbows and wrists, above the abdomen and hips and on the thighs and legs are more probably meant to emphasize the obesity of the figure. Fingers and toes are rendered by incision.

In fabric this statuette is thoroughly Cretan, strongly resembling the well-burnished Neolithic pottery of the island, especially the incised variety of the Middle Neolithic and early Late Neolithic phases at Knossos. Its surface is ashen color tinged with red, the core darker red and with some impurities. The surface was well burnished, with visible burnishing strokes, the whole then brought to a good polish, except in the incisions.

2. Another example of this type of seated, steatopygous figurine with folded legs is known from a clay fragment found at Corinth in 1939,<sup>6</sup> which preserves only the lower part (pl. 1, B). It is somewhat smaller in scale than the Cretan clay example, for the maximum preserved height is 0.048 m. to a point just below the breast on its right side, as compared with a height of about 0.07 m. to the same point on the Cretan statuette. As in the Cretan example, the base is flat and roughly rectangular, almost

square, with a maximum width of 0.062 m. and a thickness of 0.056 m. The figurine is made of a light, greenish-buff clay with a heavy admixture of grits, a fabric clearly of Corinthian origin. The surface is only roughly smoothed and there is no surface coating. The legs are drawn up in front of the figure as in the Cretan example and the left leg is folded over the right, but in the Corinthian figure the lower leg is somewhat in front of the upper one rather than directly under it. While the buttocks swell generously to the sides, they do not protrude behind, continuing instead the line of the back. In the bulging abdomen there is a large navel depression. A medial incision separates the buttocks; double incisions on either side mark the folds of flesh above the hips. The toes are shown by light incisions. There are slight indications of a reddish-buff color in the incisions at the sides.

The study of the two terracotta pieces disclosed five marble figurines with the same attitude; photographs of two of these had been published many years ago, one other was only recently discovered and published preliminarily and the other two are published here for the first time.

3. The first of these is a marble statuette acquired by the Ashmolean Museum in 1895 and reported to have been found at Patissia north of Athens.<sup>7</sup> The museum description lists the material of which this statuette is made as Pentelic marble, discolored to brown in patches.<sup>8</sup> Being of stone, the modelling of the figure (pl. 1, c) is more tightly knit than in the examples of clay. Like them, the figure is seated with the legs drawn up and folded in front; in this case, however, the right leg is above the left one. While the legs project somewhat in front of the body of the figure, the buttocks spread widely to the rear and sides, giving a very ample base that measures 0.061 m. in width and 0.049 m. in thickness. There is a wide depression between the buttocks, and grooves set off the legs. From

<sup>6</sup> Weinberg, *AJA* 43 (1939) p. 599, fig. 11.

<sup>7</sup> Inv. No. 1895, 166 (AE 148). This figurine (pl. 1, c) was referred to by Sir John L. Myres in publishing the Adalia figurine discussed below. A photograph of it was published by Hogarth in his article on "Aegean Sepulchral Figurines" in *Essays in Aegean Archaeology presented to Sir Arthur Evans* (Oxford 1927) pl. vii B. Mr. Donald Harden, Keeper of Antiquities at the Ashmolean

Museum, has very kindly furnished the description and photographs of the object and has most generously allowed its publication here.

<sup>8</sup> Dr. Gisela M. A. Richter and Professor Sir John D. Beazley examined this figurine at my request and decided that the marble "might well be island marble (Parian?), but Pentelic not absolutely excluded."



this solid base rises the trunk of the figure, which is completely preserved and gives a total height of 0.086 m. The abdomen is indicated by a slight angular projection wedged in between the legs and the arms. The hands seem to join above the abdomen; the horizontal forearms, vertical upper arms and horizontal shoulders form a rectangular projection on either side, while within the space thus enclosed pellet-like breasts are indicated, much too far apart. The very thick and short cylindrical neck is surmounted by a roughly blocked out head with a well-marked chin line and a very prominent nose. None of the other features is delineated and there is no decoration of the figure.

4. The largest of all the figurines noted here, and the finest of the marble statuettes, is one in a private collection in New York (pl. 2, A).<sup>9</sup> Made of rather coarse-grained, grayish-white marble, most of which is now covered with a lime deposit, it now lacks only a small chip off the left side of the nose; the rest is intact. The full height is 0.203 m.; the greatest thickness, from the upper leg to the back of the buttocks, is 0.086 m. and the width across the buttocks 0.107 m.; the width across the arms is 0.135 m. In this representation the right leg is folded over the left one. Legs and buttocks are squared off and the bottom is flat; a sharp angular incision separates the buttocks. The top of the buttocks is a wide plane sloping up to the back. The upper leg is well rounded and full, but the lower leg is less so; the feet are delineated by raised triangular areas. Above the legs in front is the angular protrusion of the abdomen, with a clearly marked navel; the incision marking off the abdominal region runs around to the sides.

The upper part of the figure is very thin compared with the obese lower section. The back above the waist is flat and bears no markings. The shoulders are horizontal with a rectangular transition to the upper arms; the lower arms are again horizontal, with the hands, not delineated, meeting at the sternum, indicated by a shallow incision between the hands and the breasts.

The breasts are shown by raised rectangular areas pendant from either side of the neck. At the end of each shoulder and over the upper arm is a heavy, bulbous mass, folded back a little in front and back. On each of these are four oval horizontal knobs, two at about the center on either side and one each somewhat above and below on the vertical axis. From the shoulders rises a thick columnar neck, which joins the back of the tall, knob-like head without any line of demarcation. The chin is marked by a heavy protrusion from the neck; the only other feature picked out on the face is the beak-like nose. The head is flattened on top at the front and then slopes off to the back.

5. Another marble statuette of this type (pl. 2, B) was found long ago, apparently on Amorgos. Since its first publication<sup>10</sup> it has found its way into the Musée du Cinquante-naire in Brussels, and the fuller publication in that museum's bulletin<sup>11</sup> offers front, back and profile views, which show many of the features known already from the other figurines. The left leg is folded over the right one; the buttocks equal in size those of the other figurines and like them are separated by an incision down the back. The legs are quite fully modelled and feet seem to be indicated by small projections. The angular abdominal protrusion is set off by a deep incision, somewhat above the upper leg, which runs around to the sides. In the upper part of the body, again thin as compared with the lower part, the back is flat and unmarked, the shoulders horizontal, the upper arm heavy, the lower arms horizontal, with the finger tips of the rather carefully delineated hands meeting at the center above the abdomen. The heavy upper arm is indicated in back as well as in front, coming closest to the shape of the added mass over the upper arm of No. 4. Breasts are represented by long knobs placed vertically above each hand. The high columnar neck, marked off from the shoulders by an incision, is of the usual type; there is also an incision indicating the chin line. The nose is a

<sup>9</sup> The owner has most generously allowed the author to study, photograph and publish this excellent piece, the existence of which was called to my attention by Miss Richter.

<sup>10</sup> Hogarth, *op. cit.* pls. VII A and IX C.

<sup>11</sup> Verhooogen, *Bulletin des Musées Royaux d'Art et*

*d'Histoire* (Parc du Cinquante-naire, Bruxelles), 3rd Series, No. 1 (January 1930) pp. 23-26, figs. 14-16. The figurine is published again in Bossert, *The Art of Ancient Crete* (London 1937) pp. 39 and 244, using Hogarth's illustrations.

sharp beak, but no other features are shown. The head is bevelled off toward the back.

6. A second marble figurine in the Ashmolean Museum (pl. 2, D)<sup>12</sup> is much less well preserved than No. 3, for the head is missing and the delineation of both arms and legs has practically disappeared, apparently through abrasion. The statuette, the provenience of which is given as Knossos, has a maximum preserved height of 0.055 m.; its total height would have been only slightly less than the other figurine in the Ashmolean, or *ca.* 0.08 m. Again the buttocks, separated by a deep groove, spread widely behind and to the sides, forming a roughly rectangular base. The legs, folded in front with the left leg apparently above the right, project only slightly at present, but seem to have been more fully modelled originally. The abdomen does not have the angular protrusion evident in most of the other figures, but is more like that on the piece from Naxos described below. Like this Cycladic figurine also, the forearms seem to lie over the abdomen with the hands touching at the center. But in this example from Knossos the shoulders slope off sharply from the neck rather than being horizontal as in the other marble figures, and in this respect it is the closest to the Cretan clay statuette. The part of the body above the waist is thin, like that of all the marble figures with the exception of No. 3, for the Naxos figure also probably has a thin upper section. The neck and head of this figure from the Ashmolean are probably to be restored like those of Nos. 4 and 7.

7. A fifth stone figurine (pl. 2, c) was found recently on the island of Naxos and is of Naxian marble. It is completely preserved except for the left upper arm and has a total height of 0.092 m.<sup>13</sup> Like the two figurines of clay and like marble figurines Nos. 5 and 6, this one has the left leg folded over the right one; the legs are well

rounded and in high relief, more like those of the clay figurines than of the marble ones. The feet are set off by incisions and the toes are indicated very much as in the Cretan clay statuette. The bulge of the buttocks is less than in the other figurines and the abdomen as well is less extravagantly swollen, though it is ample and on it rest the hands, fingers touching at the center. The arms are set off from the trunk by a shallow incision and the upper arms are treated more plastically; the hands are very carefully delineated. There are no indications of breasts. An incision marks the line between neck and body; the neck is long and heavy. The head is high and tapers somewhat to the top; it is dominated by a large, beak-like nose.

These seven figurines, the same in all their essential features, form a closely knit group, the chief characteristic of which is the unusual seated posture with folded legs. It is this posture especially which distinguishes them from the many other steatopygous female figures in a variety of other seated, squatting and standing positions, which are common in the Aegean region in the Neolithic period. Among these there are a few which may be connected with the smaller group being discussed here. One of these, reported to have been found near Sparta together with two very well modelled standing figurines, is published only in sketchy drawings,<sup>14</sup> but these seem possibly to indicate a seated figure with legs folded in front (pl. 3, c). Made of marble, the figure has a height of 0.075 m. Another figurine, of which only the lower part is preserved, shows a seated figure with the legs apparently crossed in front and fully modelled as in the Cretan clay statuette, No. 1. This figure (pl. 3, A), found at Tsangli in Thessaly in the lowest stratum of the Thessaly A period, is also of clay.<sup>15</sup> The preserved portion has a height of about 0.03 m. A second clay

<sup>12</sup> Inv. No. 09.408. Mr. Harden has again very kindly granted permission to publish this figurine. To the Assistant Keeper, Miss Joan R. Kirk, I owe the catalogue description and the photographs. It was Miss Richter who called this figurine to my attention; she also examined it and wrote that "the marble seemed Island."

<sup>13</sup> The figurine, a chance find from a place called Sangri, will soon be published, together with other recent prehistoric discoveries from Naxos, by Dr. N. Kontoleon, Ephor of Antiquities of the Cyclades. I am greatly in-

debted to him for calling this figure to my attention, for allowing me to publish it in advance of his own publication and for furnishing the description and photograph given herewith. Two preliminary notices of this piece have appeared recently in *JHS* 66 (1946) 115 and in *BCH* 72 (1948) 440, fig. 17.

<sup>14</sup> Wolters, *AM* 16 (1891) p. 52, no. 3; Müller, *Frühe Plastik in Griechenland und Kleinasien* (Augsburg 1929) pl. III, 61.

<sup>15</sup> *P.T.*, p. 123, fig. 71 a.

figurine of the Thessaly A period, from Mesiani Magoula, also has crossed legs,<sup>16</sup> but it is nowhere illustrated. Two other small clay figurines from the third level of the Thessaly A period at Tsangli may also be seated with crossed or folded legs, but in the very poor delineation the lower part is shown simply as a large mass, which has been interpreted as a possible skirt or just the mass of the legs, not further defined.<sup>17</sup> The same is true of a terracotta image from Level VII of the Early Bronze Age at Tsangli<sup>18</sup> as well as of a stone figurine from Sesklo, a surface find.<sup>19</sup> The upper parts of these later three Tsangli figurines and of the stone one from Sesklo are very much like that of our group of larger figurines, especially in the position of arms and of the breast pellets tucked in the bend of the arm. More distantly related is the whole group of so-called squatting figurines, in which the masses are approximately the same as in our figures with folded legs, but the delineation of the position of the legs is either completely missing or too sketchy to form any idea of the position intended. The ultimate schematization of the type is probably realized in the well-known "fiddle" figurines of the Early Bronze Age. But in losing their individuality through sketchy or schematic modelling, these figurines also lose much of their importance as types valuable for comparative studies in Mediterranean prehistory; the original group of highly individualized representations is of greatest importance in this respect.

Our original group of seven seated figurines is distinguished as well by unusually large average size and by exceptionally full and careful modelling. This combination, together with the very consistent rendering of the type, possibly indicates greater importance for these figurines in the rôle they played in the life of the Neolithic

peoples than that of the large mass of smaller and less well modelled figurines in a great variety of positions.

While, as we have seen, the posture of the lower part of the body of this group is relatively rare, limited to at most a dozen figurines, the rendering of the figures from the waist up is very similar to that of a majority of the well-modelled Neolithic statuettes of the Aegean region. The angular abdominal protrusion, which seems more natural as a part of a seated figurine, such as ours with folded legs and others like the fine steatite steatopygous statuette from Malthi in Messenia<sup>20</sup> and a similar marble figurine recently published by Professor Wace,<sup>21</sup> is also common on standing steatopygous figurines. Excellent examples of the standing type occur in the large marble statuette found at Avaritsa in Thessaly,<sup>22</sup> as well as in several of the earliest and best of the clay figurines from the Thessaly A period at Sesklo.<sup>23</sup> Other fine examples are the stone figurine from Aegina,<sup>24</sup> one from Sparta (pl. 3, B),<sup>25</sup> one from Naxos,<sup>26</sup> and one of unknown provenience in the Baker Collection.<sup>26\*</sup> But even more common is the horizontal position of the forearms over the abdomen, with the hands either touching at the median line or slightly separated by it. This position occurs in all the figurines of our group except No. 1, whether the shoulders and upper arm form a sloping line, as in Nos. 1 and 6, or are squared off with horizontal shoulders and vertical upper arms as in the remainder of our statuettes. In all cases, the breasts are indicated in the area enclosed by the arms, but in none do the hands seem either to be on or cupped directly under the breasts, a position seen in several of the best clay figurines from Sesklo<sup>27</sup> and common and widespread in Mediterranean and Near Eastern countries.<sup>28</sup> Among the exam-

<sup>16</sup> D.S. 294-295; P.T. 56.

<sup>17</sup> P.T., p. 123, fig. 73; p. 127, fig. 76 d.

<sup>18</sup> P.T., p. 128, fig. 77 f.

<sup>19</sup> D.S., pl. 37, 2.

<sup>20</sup> Valmin, *The Swedish Messenia Expedition* (Lund 1938) (hereafter *Malthi*) pl. 1, 2 a-d.

<sup>21</sup> *Hesperia*, Supplement 8, p. 424, pl. 64.

<sup>22</sup> P.T., p. 170, fig. 115.

<sup>23</sup> D.S., pl. 32, nos. 2, 3 and 6.

<sup>24</sup> Welter, *Aegina* (Berlin 1938) p. 10, fig. 8.

<sup>25</sup> *AM* 16 (1891) p. 52 no. 2.

<sup>26</sup> *Report of the Visitors of the Ashmolean Museum* 1946, p. 13, pl. 1 D, lower right.

<sup>26\*</sup> *Etruscan, Greek and Roman Antiquities: An Exhibition from the Collection of Walter Cummings Baker, Esq.*, Catalogued by Dietrich von Bothmer (New York 1950) p. 10, no. 52, pl. 15. (hereafter *Baker Coll.*)

<sup>27</sup> D.S. pl. 32.

<sup>28</sup> This position of the arms is discussed by L. Franze in his article "Zu den Frauenidolen des vorderasiatischen Kulturkreises" in *Mitteilung der anthropologischen Gesellschaft in Wien* 56 (1926) 399-406.

ples of the type with sloping shoulders, one of the best is the large and handsomely decorated terracotta standing figure from Chaeronea, painted in the technique of the early Neolithic pottery of that site.<sup>29</sup> The best of the terracotta figurines from Sesklo also have such shoulders,<sup>30</sup> as does the marble piece already cited,<sup>31</sup> and they are to be seen also on the Early Neolithic figure from Corinth,<sup>32</sup> as well as on Professor Wace's figurine and on the one in the Baker Collection.<sup>33</sup> However, as we have seen, most of the Sesklo figurines have the hands on the breasts or along the thighs, and in only one are the hands shown below the breasts, this time on either side of the abdomen.<sup>34</sup> But just as in our group, so in general the squared-off shoulder is the more common. Good mainland examples are the marble statuette from Avaritza,<sup>35</sup> which seems to be a rarity in this respect in Thessaly, a figurine with exceptionally long neck from Eleusis,<sup>36</sup> the steatopygous standing figurine from Aegina,<sup>37</sup> the three stone figurines found at Sparta,<sup>38</sup> of which the upper part of No. 2 (pl. 3, B) is closest to that of our figures Nos. 4, 5 and 7, and the figurine in the Ashmolean probably from Naxos. While the angular shoulder and arm projection at the sides is common in Cycladic "idols," they usually have their arms folded, but a few examples at least have the hands touching at the center.<sup>39</sup> In Crete this type of rendition of the shoulders and arms is to be seen in both clay and stone figurines belonging to the latter part of the Neolithic period.<sup>40</sup>

In only two of our figurines, Nos. 2 and 6, are the neck and head missing; for the study of these features the others divide into two groups according to material. The one clay statuette from Crete (pl. 1, A) has a tall columnar neck

similar to that of the marble figurines, but in all the marble examples there is an incised line clearly marking off the neck from the shoulders (pls. 1, c and 2). The smooth transition from the neck to the head is also like that in the stone group, but in the terracotta example eyes are indicated by incision and the lips are rendered plastically, which is not so in any of the marble figures. These all have a clearly marked chin projecting from the neck and then a large beak-like nose, as does the clay figure also, but no other features are shown. The cap-like top to the head of the clay statuette, probably meant to indicate a mass of hair, also differs from the knob-like top to the marble figurines, most of which are bevelled off toward the back. The fuller delineation of the face in the clay figure is to be expected, but apparently it is paralleled in Neolithic Crete only in a head from Phaistos which belongs not to a figurine but to a plastic attachment for the rim of a vase of late Neolithic type;<sup>41</sup> unfortunately most of the known Neolithic figurines from Crete have lost their heads. But the delineation of features to this extent, and often much more carefully, is common in the best Neolithic figurines of clay, and even some of stone, on the mainland of Greece. There are many Thessalian examples from Sesklo in clay,<sup>42</sup> a very large head on a tall columnar neck from Dimini, of uncertain date, which has a flat cap-like top similar to that of our Cretan clay statuette,<sup>43</sup> a clay neck and head from Karabairam, said to be of the Thessaly A period, which has incised eyes and eyebrows (according to Tsountas' interpretation) alongside the beak-like nose as well as incised hair,<sup>44</sup> a Cycladic-like marble head from Toupouslar which has eyes and mouth incised,<sup>45</sup> a fine piece from Argissa with a pointed knob-like

<sup>29</sup> Franz, *Ipek* 1932/33, pl. 9, 1 a.

<sup>30</sup> D.S. pl. 32, nos. 1, 3 and 4; pl. 33, nos. 1 and 3.

<sup>31</sup> D.S. pl. 37, 2.

<sup>32</sup> *Hesperia* 6 (1937) p. 522, fig. 41.

<sup>33</sup> *Hesperia* Suppl. 8, pl. 64; *Baker Coll.* No. 52.

<sup>34</sup> D.S. pl. 33, 5.

<sup>35</sup> P.T. p. 170, fig. 115.

<sup>36</sup> Mylonas, *Προϊστορική Ἑλευσίς* (Athens 1932) p. 139, fig. 115.

<sup>37</sup> Welter, *Aigina* p. 10, fig. 8.

<sup>38</sup> *AM* 16 (1891) p. 52, nos. 1-3; Zervos, *L'Art en Grèce* (Paris 1946) fig. 13, which gives a photographic view of the front of No. 1.

<sup>39</sup> *Eph* 1898, pl. 10, no. 4; *Report of the Visitors of the Ashmolean Museum* 1946, pl. 1 D, left; *AM* 16 (1891) p. 49, nos. 1-2, and an unpublished figurine, No. 45.11.18, in the Metropolitan Museum, which is mentioned here by the kind permission of Miss Christine Alexander.

<sup>40</sup> Evans, *PM* I, p. 48, fig. 13, nos. 1, 4 and 8.

<sup>41</sup> Pernier, *Il palazzo minoico di Festòs* (Rome 1935) p. 105, fig. 48, 3.

<sup>42</sup> D.S. pl. 32, 1; 33, 4 and 7; 34, 8.

<sup>43</sup> D.S. p. 301, fig. 226.

<sup>44</sup> D.S. p. 299, fig. 224.

<sup>45</sup> D.S. pl. 38, 9.



head in which eyes and mouth are shown by plastic knobs with a deep horizontal incision through them,<sup>46</sup> several similar heads from Tsangli,<sup>47</sup> Tsani<sup>48</sup> and Doudza.<sup>49</sup> From Chaeronea in Central Greece a whole collection of knob-like heads on very tall necks, from clay figurines, have mouth and eyes shown by plastic knobs with incisions, like the Argissa head from Thessaly just mentioned, as well as the large beak-like nose.<sup>50</sup> From the same site another such head has the hair indicated by zigzag incisions running down the back of the head and neck,<sup>51</sup> similar to the heads from Karabairam and Corinth and our No. 1 from Crete, while another head from Drachmani has an elaborate coiffure indicated by holes on the top and sides of a plastic mass representing the hair and outlined by a raised hair-line.<sup>52</sup> An equally elaborate hairdress, indicated by a series of small blobs of clay set all over the head and down the sides of the neck, is on a terracotta figurine from Corinth,<sup>53</sup> on which painted lines on the sides of the nose probably indicate eyes and eyebrows as in the incised examples. This head was found in the same deposit with the seated figurine No. 2. A similar scheme with incised lines alongside the nose occurs on another clay head from Corinth,<sup>54</sup> which has an incised coiffure similar to those of Chaeronea and Karabairam. Quite different, but equally elaborate, is a third clay head from Corinth, which has deep holes for eyes and mouth and holes marking the nostrils in the snub nose; the eyebrows are incised, the chin is full and prominent while the ears are heavy pierced flanges extending from the head.<sup>55</sup> This head is of the coarse fabric which began to be used in the early Neolithic period and continued in use in quantity through the middle

Neolithic phase. Also from Corinth is a figurine which is said to be part of a plastic vase.<sup>56</sup> Neck and head form a tall hollow cylinder, but the sharp, beak-like nose is modelled and the eyes, ears and hair are painted on. The large standing figure from Sparta<sup>57</sup> has well delineated facial features on the knob-like head, while on the sides plastic rings indicate either ears or ear-rings and atop the knob rests a large flat disk.

It is to this group of mainland figures with rather full rendering of the head that our No. 1 is to be related, and wherever these heads are connected with their bodies the latter are of the fully modelled, steatopygous type closely connected with our group. It must also be pointed out that the one good human figure of the Early Helladic period,<sup>58</sup> belonging to the Early Helladic II phase, has a triangular head very like our No. 1, a large beak-like nose and almond-shaped eyes painted on with dots at the center, in this respect the closest parallel to No. 1. The hair is painted on the flat, triangular head and down the back, and apparently a plastic addition carried a braid down the back. The rest of the body is very sketchily modelled.

The knob-like heads of the stone statuettes, with only the beak-like nose rendered, also find parallels among several fine steatopygous figurines from the mainland, such as the two smaller figures from Sparta,<sup>59</sup> the Aegina statuette<sup>60</sup> and the one from Eleusis,<sup>61</sup> but this type of head is most common on Cycladic "idols", where more elaborate rendering of the head is unusual. Most like ours are the heads on two figurines which have already been cited for the position of the lower arms and hands.<sup>62</sup> In the "fiddle" figurines, there is no longer a clearly marked head and the long columnar neck is rounded off or

<sup>46</sup> *P.T.* p. 54, fig. 29.

<sup>47</sup> *P.T.* p. 123, figs. 71 c and 72; p. 124, fig. 74; p. 127, fig. 76 c and f; p. 128, fig. 77 d-e.

<sup>48</sup> *P.T.* p. 147, fig. 91 a, b and d, the last with an elaborate coiffure indicated by an incised plastic mass is from the earliest Thessaly A stratum.

<sup>49</sup> *P.T.*, p. 169, fig. 114.

<sup>50</sup> *Ipek* 1932/33, pl. 10, nos. 1-4, 8.

<sup>51</sup> *AM* 55 (1930) Beil. XXVII, 2.

<sup>52</sup> *Ibid.* No. 1. Most of these Central Grecian heads are also shown in Zervos, *op. cit.* figs. 2 and 3, the caption of which wrongly ascribes them to Thessaly. The heads of Zervos' figure 1, not otherwise known to me, are all ascribed to Boeotia and are located in the National

Museum in Athens.

<sup>53</sup> *AJA* 43 (1939) p. 598, fig. 12.

<sup>54</sup> *Hesperia* 6 (1937) p. 523, fig. 42.

<sup>55</sup> Kosmopoulos, *The Prehistoric Inhabitation of Corinth* (Munich 1948) p. 31, fig. 8.

<sup>56</sup> *Ibid.* p. 50, pl. IV A.

<sup>57</sup> *AM* 16 (1891) p. 52, no. 1; Zervos, *op. cit.* fig. 13.

<sup>58</sup> Blegen, *Zygouries* (Cambridge, Mass. 1928) p. 185, pl. XXI, 1.

<sup>59</sup> *AM* 16 (1891) p. 52, nos. 2-3.

<sup>60</sup> Welter, *Aegina* p. 10, fig. 8.

<sup>61</sup> Mylonas, *loc. cit.*

<sup>62</sup> *Eph* 1898, pl. 10, 4; *Report of the Visitors of the Ashmolean Museum*, 1946, pl. I D, lower right corner.

cut off flat.<sup>63</sup> But while very simple rendering of the features of the face is the usual thing in Cycladic figurines, one head from Amorgos has a very long plastic nose, on the sides of which are painted almond-shaped eyes with dots in the center. The lips are plastic, as are the ears, but the hair is painted on.<sup>64</sup> Equally elaborate is the head of the fine figurine in the Metropolitan Museum, which has large plastic ears, deep-set eyes and plastically rendered lips, and even a hair or cap line indicated by incision. The head of the Ashmolean figure with the same general posture has similar features, rendered less carefully, while the facial features have degenerated still further on a similar example from Paros.<sup>65</sup>

It is clear from the comparison of these details that our group of seated figurines belongs to the general family of Aegean Neolithic human representations, or sculpture, having striking resemblances to those from the mainland of Greece at least as far north as Thessaly, from the Cyclades and from Crete. In one general respect as well there is a close and important resemblance to the larger group from the Aegean, and that is in the distribution of the masses in these figurines. In those of our group there is a wide divergence in treatment between the very heavy lower part, with the grossly exaggerated obesity of the buttocks and thighs and to some extent of the abdominal region, but not so much of the legs, and the much more normal, and at times even thin, upper body above the waist. The lower part forms a heavy, squarish mass, from the center of which the trunk generally rises, though in No. 2, for instance, the upper body is shifted to the back part of the base. It is the exaggeration of this restricted region of the body and the

normal rendering of the rest that has caused me to call these portrayals steatopygous rather than generally obese, for obesity usually affects the whole figure, making the size of arms and breasts conform more nearly to that of thighs and buttocks, as for instance in the figures from Malta.<sup>66</sup> Obesity of this kind seems to be unknown in Greek Neolithic figurines, while steatopygy as used here is the common rule. It is evident in the finest of the terracotta figurines from Sesklo, those found in the Thessaly A level, some in the earliest layers,<sup>67</sup> as well as in the stone figure from Avaritsa,<sup>68</sup> and even from farther north in an example from Dikili-Tash in Macedonia,<sup>69</sup> in many of the best terracotta pieces from Central Greece,<sup>70</sup> which are also related to the earlier Neolithic material, in the earliest clay figurines from Corinth, clearly belonging to the Early Neolithic period,<sup>71</sup> and those of stone from Sparta,<sup>72</sup> Aegina,<sup>73</sup> Malthi,<sup>74</sup> Eleusis,<sup>75</sup> and Athens,<sup>76</sup> as well as in the amuletic figurine in Professor Wace's collection and the stone statuette in the Baker Collection.<sup>77</sup>

While the well-developed standing type of Cycladic figurine is quite flat, tall and thin, some of the figurines done in a freer style that seems not to have succumbed completely to convention, probably because of an earlier date, still show definite traces of steatopygy. They suggest strongly that the Cycladic type too is developed from the standard Neolithic type. The latter is represented in the Cyclades by one figurine, probably from Naxos, which exhibits steatopygy as exaggerated as that on any of the mainland figurines just cited.<sup>78</sup> In its lower half, the statuette in the Baker Collection is equally steatopygous.<sup>79</sup> More typically Cycladic, but still markedly steatopygous, are female figurines said to be from Naxos<sup>80</sup> and Amorgos.<sup>81</sup> It is

<sup>63</sup> Eph 1898, pl. 11.

<sup>64</sup> AM 16 (1891) p. 46; Zervos, *op. cit.* figs. 21-22.

<sup>65</sup> *Report of the Visitors of the Ashmolean Museum*, 1946, pl. 1 D, left; Metropolitan Museum figurine no. 45.11.18; Eph. 1898, pl. 10, 4.

<sup>66</sup> Battaglia, *Ipek* 1927, pp. 131-160, pls. 44-51.

<sup>67</sup> D.S., pl. 32.

<sup>68</sup> P.T., p. 170, fig. 115.

<sup>69</sup> Picard, *Manuel d'archéologie grèque, La sculpture I* (Paris 1935) p. 94, fig. 11.

<sup>70</sup> *Ipek* 1932/33, pl. 9, nos. 1-4.

<sup>71</sup> *Hesperia* 6 (1937) p. 522, fig. 41; *AJA* 43 (1939) 599.

<sup>72</sup> AM 16 (1891) p. 52, nos. 1-2; Zervos, *op. cit.* fig. 13.

<sup>73</sup> Welter, *Aigina* p. 10, fig. 8.

<sup>74</sup> Valmin, *Malthi* pl. 1, 2.

<sup>75</sup> Mylonis, *op. cit.* p. 139, fig. 115.

<sup>76</sup> Shear, *Hesperia* 8 (1939) p. 236, fig. 33, and Broneer, *Hesperia* 8 (1939) p. 406, fig. 88, the latter still steatopygous but already considerably flattened.

<sup>77</sup> *Hesperia* Suppl. 8, pl. 64; *Baker Coll.*, No. 52.

<sup>78</sup> *Report of the Visitors of the Ashmolean Museum* 1946, pl. 1 D, lower right.

<sup>79</sup> *Baker Coll.*, No. 52.

<sup>80</sup> *Report of the Visitors of the Ashmolean Museum* 1946, pl. 1 D, left; see also the very similar figurine in the Metropolitan Museum, No. 45.11.18.

<sup>81</sup> AM 16 (1891) pl. 49, no. 1.

strange to see similar steatopygy in a male figure such as the heavy-legged flute-player.<sup>81</sup> Again, it is pertinent to point out the fact that it is just these Cycladic figurines which show the last vestiges of steatopygy that also have the hands touching at the sternum rather than the more usual, and apparently later, folded arms. These two features, as well as the type of neck and head and the rectangular shoulder and arm projections, relate this group closely with our group of five seated stone figurines, the seated posture being the essential difference. But even this seated type, or perhaps a squatting type which would give a similar distribution of masses, seems to be represented in the Cycladic "fiddle" figurines. Though flattened like the late standing figurines, they retain the sideways spread so typical of steatopygous figurines and thus have the same outline in front view as our fully modelled figurines, including the profile of the shoulder and arm projection and of the tall columnar neck with knob-like head.<sup>82</sup> One figurine found near Delphi, said to be of Parian marble, has a more pointed lower part and apparently represents a standing rather than a seated or squatting figure, but otherwise it is much in the manner of the "fiddle" figurines and has a marked protrusion of the buttocks in profile as well as in front view.<sup>83</sup>

In Crete, such steatopygy is clearly evident in all types of Neolithic figurines in both stone and clay, such as the sub-Neolithic or Early Minoan I standing stone figurines from Knossos, Gortyna and Central Crete,<sup>84</sup> and those of clay from Knossos and Phaistos, which are Late Neolithic in date.<sup>85</sup> Seated and squatting clay figures showing steatopygy are numerous at Knossos and come from both the Middle and Late Neolithic levels.<sup>86</sup> Very interesting in connection with the "fiddle" figurines of the Cyclades is the Middle Neolithic clay figurine

from Knossos, which resembles strikingly the stone island figurines, except for the incision which is a typical Middle Neolithic technique in clay, but is rare on stone figurines.<sup>87</sup>

Thus, our group of seated figures with folded legs is again shown to be closely connected by its type of adiposity with the family of Aegean figures of the Neolithic period, as well as to a few from Crete which may date as late as the Early Minoan I period and to what seem to be the earliest of the Cycladic statuettes. It is, unfortunately, through the evidence of such comparisons that our group must be dated, and it seems that the very close similarity in the presentation of a rare type of posture, as well as of the various details of the figurines, would call for an equally close agreement in their date. It has already been pointed out that of our seven statuettes only No. 2, the lower part of a clay figurine from Corinth, was found in any datable context; all the others are without context. No. 2 comes from a deep prehistoric fill, apparently dumped, containing remains of Late Neolithic and Early Helladic date, but little of the Middle or Early Neolithic periods.<sup>88</sup> However, the standing steatopygous figure found in the same deposit is very similar to the one from the Early Neolithic deposit on Temple Hill and the large head from this deposit has already been shown to have many features in common with heads from Central Greece and Thessaly which are at the latest Middle Neolithic in date. This context, then, gives a rather wide range for the date of our figurine, roughly from the Middle Neolithic period on.

For internal evidence of date we turn first to the Cretan clay figure, No. 1 (pl. 1, A). Here the fabric itself is helpful, for it resembles strikingly that of the best Cretan Neolithic pottery, dark-faced and incised. This type of incision on pottery makes its appearance in the upper part of the Middle Neolithic stratum at Knossos and it

<sup>81</sup> Zervos, *op. cit.* figs. 14-16.

<sup>82</sup> Zervos, *op. cit.* fig. 6; *Eph* 1898, pl. 11, on which numerous variations of the type are illustrated.

<sup>83</sup> *AM* 6 (1881) p. 361, fig.

<sup>84</sup> Evans, *PM* I, p. 48, fig. 13, nos. 4, 8, 9 and 20; Hutchinson, *Ipek* 1938, pl. 31, 4.

<sup>85</sup> Hutchinson, *op. cit.* pl. 32, 9; Pernier, *Festds* p. 105, fig. 48 a-b.

<sup>86</sup> Evans, *PM* I, p. 46, fig. 12, nos. 2, 3 and 6; p. 48, fig. 13, no. 1.

<sup>87</sup> *Ibid.* p. 46, fig. 12, 1; p. 48, fig. 13, 2. In figure 13 Evans has shown comparative figures of "fiddle" type from the Cyclades, Troy, the Caucasus and the Middle Euphrates. See also Hutchinson, *op. cit.*, p. 51, pl. 31, 8-8a, where he remarks on the rarity of the "fiddle" type in Crete. For an instance of incised ornament on a stone figure, see *AM* 16 (1891) p. 52, no. 1.

<sup>88</sup> Weinberg, *AJA* 43 (1939) 599. See *AJA* 51 (1947) 171-176 for the definition of these periods.

dies out at the beginning of the Late Neolithic period.<sup>89</sup> Such incision is to be seen on three clay representations of human beings from Knossos, all assigned to the Middle Neolithic period, as well as on bird and animal figures of the same date,<sup>90</sup> while only a few lines of much simpler incision appear on Late Neolithic figurines from Crete.<sup>91</sup> We have also seen that the elaborately delineated heads, and especially the use of incision for the rendering of hair, belong in the Thessaly A or Middle Neolithic period on the mainland of Greece. All of this evidence combines to support a date in the Cretan Middle Neolithic period, or at the latest at the beginning of the Late Neolithic period, for our No. 1.

The many comparisons which have been made in general as well as in details with the five marble statuettes of our group again point largely to a Middle Neolithic date for them. We have seen that all the datable figures on the mainland which have the same kind of full modelling belong at the latest to this period, while some are even Early Neolithic. The fact of a degeneration in modelling was firmly established by Tsountas for the Sesklo sequence and is supported at Chaeronea and Corinth, at least by established early dates for the best-modelled pieces. Tsountas has also shown that the figurines of the Thessaly B period and the Early Bronze Age are generally very crude in execution and this is borne out in the finds of Wace and Thompson as well as in Late Neolithic material elsewhere. To come back to details, the greatest resemblance to the upper part of our marble figures was noticed in the smaller standing figurine from Sparta (pl. 3, B)<sup>92</sup> which follows very closely the general Middle Neolithic type, as does also the large standing figure with which it was supposedly found. The general degeneration of modelling in the Late Neolithic period on the Greek mainland is followed by an almost complete lack of figurines in the Early Helladic period. Early Helladic I, contemporary with the Late Neolithic period, has offered none so far; we have mentioned the one

good Early Helladic II figurine, from Zygouries, the modelling of the body of which is along the line of the poorly delineated Late Neolithic types. From Crete there are three figurines found without context which have been called sub-Neolithic or Early Minoan I<sup>93</sup> and which are of the standing steatopygous type. The evidence for this dating of such figures is obscure. They have no visible successors among the much more numerous figurines of Early Minoan II and III date. The earlier phase offers largely undelineated, peglike figurines,<sup>94</sup> while from Early Minoan III there are a large number of the typical tall, thin, standing figurines of the Cyclades, together with a Cretan variety of standing figurine apparently modelled on the Cycladic type. Thus the Early Minoan I phase would seem to be the *terminus ante quem* for our group on the basis of Cretan evidence, while the mainland evidence would suggest a date not later than the Late Neolithic–Early Helladic I phase. While this seems the very latest possible date, all the comparisons suggest a date not later than the end of the Middle Neolithic period, roughly towards the end of the fourth millennium, for the entire group.

But if the figurines Nos. 1 and 2 can be assigned unquestionably to Crete and Corinth respectively as the place of their manufacture on the basis of their fabric, and the place of finding agrees in both cases, what of the five stone figurines? No. 3 was reported to have been found at Patissia, north of Athens; No. 4 is without any known provenience; No. 5 is said to be from Amorgos; No. 6 is from Knossos and No. 7 is a recent find from Naxos, where it was apparently made. Thus one is surely from the Cyclades, one ascribed to these islands, and the other three are all made of marbles which are usually called "island." Yet we know almost nothing of a Neolithic occupation of the Cyclades, for the one excavated Neolithic, or sub-Neolithic site, on Naxos, has never been published except in the briefest notices,<sup>95</sup> which merely mention its discovery. Is it perhaps significant that the one surely placed figure of

<sup>89</sup> Pendlebury, *The Archaeology of Crete* (London 1939) 37–38 and 41.

<sup>90</sup> Evans, *PM* I, p. 44, fig. 11; p. 46, fig. 12; Hutchinson, *op. cit.* pl. 31.

<sup>91</sup> *Ibid.* pl. 32, nos. 7, 8, 10 and 13.

<sup>92</sup> *AM* 16 (1891) p. 52, no. 2.

<sup>93</sup> Evans, *PM* I, p. 48, fig. 13, nos. 8, 9 and 20; p. 64.

<sup>94</sup> Pendlebury, *op. cit.* pp. 71–72, pl. XII, 1, middle row; XII, 2, top and bottom in right row.

<sup>95</sup> *AA* 1930, 134; *JHS* 50 (1930) 244.



marble in our group is from Naxos, and the one figurine from the Cyclades which is closest to the steatopygous standing figurines of the mainland is also most probably from Naxos.<sup>96</sup> We have shown elsewhere<sup>97</sup> that the beginnings of the Early Cycladic period go back as early as those of the Early Helladic and the Early Minoan, which we believe to be contemporary, at least in part, with the Late Neolithic phase on the Greek mainland and in Crete respectively.<sup>98</sup> In the Cyclades as well, the Neolithic or sub-Neolithic of Naxos may be contemporary with the Early Cycladic, but it may be earlier. If our group of figurines is indeed to be dated to the end of the Middle Neolithic period, it would suggest that a Neolithic phase earlier than the known Early Cycladic did indeed exist in the Cyclades, a phase which has often been postulated, at least for Melos, because of the quantity of obsidian, apparently from that island, which was widely used throughout the Aegean region during all the Neolithic period. So far this group of obviously early figurines stands as the chief representative of this possible Cycladic Neolithic culture, but as such these marble figurines are very likely prospects for the predecessors of the well-known Early Cycladic figurines. In our group the flattening of the upper part of the figure, the squaring off of the shoulders and arms and the tall neck with knob-like head have already developed to a point almost identical with that of Early Cycladic "idols." The steatopygy of the lower part disappears here, as everywhere in the Aegean after this period, but vestiges of it are still to be seen in a few standing Cycladic figurines and it is perpetuated in stylized form in the "fiddle" figurines of Cycladic origin.

There is good reason, then, to see in this group of seven figurines of one consistent type a solid link connecting the three major regions of Aegean prehistory, the Greek mainland, the

Cyclades and Crete, at least as early as the end of the Middle Neolithic period. We have already shown elsewhere that there are connections between Late Neolithic Macedonia and sub-Neolithic Crete through Samos,<sup>99</sup> while a further link is established by the Neolithic gray wares of Middle and Late Neolithic date known now from Crete as well as from the Greek mainland.<sup>100</sup> These links, especially the new one established by the figurines presented here, will tend to refute the statements made, even recently, to the effect that the homogeneous Neolithic civilization of continental Greece has "no relationship with contemporary culture in Crete and the Cyclades."<sup>101</sup>

While this particular type of seated figurine with folded legs is thus seen to be represented by examples from each of the three major regions of the prehistoric Aegean world, close parallels outside this region are even rarer than is the type within the Aegean area. Steatopygy occurs throughout the eastern Mediterranean basin and in Southeast Europe as well. The Aegean type of standing steatopygous figurine is very similar to that represented by some examples from Asia Minor, especially the well-preserved stone statuettes from Tchurkukend, in the lake region above Adalia,<sup>102</sup> and a fragment from waist to knee of an incised clay figurine recently found at Dündar-tepe, near Samsun.<sup>103</sup> Definite steatopygy is also to be seen in a female figure seated on a stool or throne.<sup>104</sup> Most interesting to us, however, is a steatopygous seated or squatting figurine of clay acquired in Adalia (pl. 3, D).<sup>105</sup> The fabric is said to resemble that of the earliest pottery from Troy, a dark-faced fabric similar to that of our Cretan clay figure. Like our statuette also, details and ornaments are delineated by incision or punctuation, in some of which a chalky filling still remains. The eyes are large and almond-shaped and have dots at the center,

<sup>96</sup> *Report of the Visitors of the Ashmolean Museum*, 1946, pl. I D lower right.

<sup>97</sup> *AJA* 51 (1947) 177-178.

<sup>98</sup> *Ibid.* 171-174, 178.

<sup>99</sup> *Ibid.* 178-179.

<sup>100</sup> *Ibid.* 174, n. 71.

<sup>101</sup> Blegen, "Athens and the Early Age of Greece" in *Athenian Studies presented to Ferguson* (Cambridge, Mass. 1940) 6. Further support for Cretan-mainland interrelations in the Neolithic period is given by German

discoveries at Akroteri in Western Crete during their wartime occupation of the island. There they found Neolithic burials with pottery said to be more like that of the mainland than of Crete (*REG* 61 [1948] 463).

<sup>102</sup> Omerod, *BSA* 19 (1912-13) pp. 48-50, fig. 1.

<sup>103</sup> *Belleten*, 1945, p. 375, pl. LXVI, 6.

<sup>104</sup> *RHA* 4 (1936-38) p. 207, pl. 3, 21.

<sup>105</sup> Myres, "A primitive figurine from Adalia" in *Journal of the Royal Anthropological Institute* 30 (1900) pp. 251-256, pl. xxiv.

like those of our Cretan figurine; hair is indicated by incision on the flat, triangular top of the head, which is bevelled off toward the back. The shoulders slope and the hands almost come together just above the navel, probably being cupped over the breasts. The fingers and toes are carefully delineated by incision. The position of the legs remains somewhat in doubt, for the rendering is much curtailed. Myres says in one place that they "are represented folded upon the abdomen" and in another that "the intention of the artist clearly is to represent the figure seated on the ground with the legs crossed." The steatopygy is definite, though not very exaggerated; the angular abdominal protrusion is particularly like that in Aegean steatopygous figures. Myres has rightly compared this figurine with the "owl-faced" figurines of Troy and other "fiddle" figurine types and this similarity has been graphically demonstrated by Evans in *Palace of Minos* I, p. 48, fig. 13, nos. 10-18. The Adalia figurine bears the same relationship to the great mass of these stylized Anatolian figurines as do our statuettes to the Cycladic "fiddle" figurines. While much cruder in execution than our Aegean examples, the Adalia figurine is probably the closest parallel to our group. Like them, it belongs to the end of the Neolithic period and the dawn of the Bronze Age, which in Asia Minor is represented by the lowest level at Troy, contemporary with the end of the Aegean Middle Neolithic period, and so is contemporary with our group.

In Egypt as well there are both standing and seated steatopygous figurines of predynastic date, the seated type having the legs folded under the figure and drawn to the right,<sup>106</sup> very much the same attitude as is seen in some of the very obese female figures from Malta.<sup>107</sup> Steatopygous figurines were also found in Neolithic context in Cyprus,<sup>108</sup> but it is not until one reaches North Syria, adjacent to Anatolia, that

one finds a seated steatopygous figure which bears some resemblance to the group we are studying here. At the southern end of the Amuq plain there was recently found a seated female figurine of dark gray steatite (pl. 3, E)<sup>109</sup> which has the left leg extended flat on the ground and the right leg bent over the left one, crossing it halfway down the calf. The left foot is indicated by a transverse groove; the right foot is not marked at all.<sup>110</sup> The figure is definitely steatopygous and the trunk rises, as in our statuettes, from the heavy mass of the thighs and buttocks. The obesity of the abdominal region is again indicated by incisions marking the folds of flesh; the buttocks are separated by a broad groove. While the position of the legs is not like that of our group with folded legs, it is strikingly like that of the clay figure from the lowest Thessaly A level at Tsangli (pl. 3, A) already cited above.<sup>111</sup> Although he knew no parallel for this figure, Woolley assigned it to the Neolithic period, a date confirmed by the Thessalian figurine and the general similarity to our group.

The numerous steatopygous figurines found in Southeast Europe, largely from Bulgaria, are of both the standing and seated types,<sup>112</sup> but none corresponds in posture to those of our group. The well-known female figure seated on a stool, from Papazli,<sup>113</sup> has very marked steatopygy and is identical to most of our statuettes in the position of the squared-off shoulders and arms and of the hands meeting at the sternum. However, in so far as is known, these figures all seem to belong to a period later than that of our group and the type may be of Aegean derivation.

If, then, we seek outside the Aegean for a possible origin for our group of seated figurines with folded legs, extant remains point to Asia Minor and North Syria. This evidence is so fully in agreement with other indications of

<sup>106</sup> Capart, *Primitive Art in Egypt* (London 1905) 160-164, discussed the type most fully.

<sup>107</sup> Battaglia, "Le statue neolitiche di Malta" in *Ipek* 1927, 131-160.

<sup>108</sup> Dikaios, *Report of the Department of Antiquities of Cyprus*, 1936-I, pl. xxviii.

<sup>109</sup> Height, 0.077 m.; greatest length, 0.068 m.; width, 0.053 m.

<sup>110</sup> Woolley, "On a steatopygous stone figure from

North Syria" in *Mélanges syriens offerts à Monsieur René Dussaud* (Paris 1939) 135-137.

<sup>111</sup> *P.T.*, p. 123, fig. 71 a.

<sup>112</sup> Gaul, "The Neolithic Period in Bulgaria," *BASPR* 12 (1948) pls. LVIII and LX; Hoernes-Menghin, *Urgeschichte der bildenden Kunst in Europa*, 3rd ed. (Vienna 1925) 319.

<sup>113</sup> *Loc. cit.* no. 1.

origins for the Aegean Neolithic culture that, even though the evidence from figurines is as yet very scanty, it seems probable that the Adalia and Amuq figurines must be closely connected with our group and that it is in this

region, or perhaps even farther along this route, in North Mesopotamia or even Iran, that the ultimate origin of our group is to be sought.

UNIVERSITY OF MISSOURI

February 1950

## The Figured Mycenaean Stelai\*

GEORGE E. MYLONAS

A TOTAL of seventeen grave stelai were found by Schliemann and his successors within the grave circle of Mycenae.<sup>1</sup> Of these, eleven were covered with sculptured designs, while six at the time of their discovery bore neither a sculptured nor a painted decoration. The majority of the sculptured stelai are preserved in fragments and bear geometric patterns, but a few in addition to these have figured compositions. The best preserved three<sup>2</sup> are so decorated, and all three were found over Grave V. Chariot scenes form the subject matter of the figured compositions on the three stelai. From Schliemann and Tsountas to Karo and Evans, all scholars, who have dealt with these early sculptured monuments of the Mycenaean world, have interpreted the chariot compositions as battle scenes in which the deceased on the chariot took a leading role. However, a more detailed examination of the stelai seems to indicate that the interpretation is not correct.

Representations of chariots and of chariot scenes on Mycenaean-Minoan works of art, other than on our stelai, are not very numerous, but are sufficient to prove the existence of the motive. In the Mycenaean world we find chariots represented on the following well-known works of art: 1) On the gold ring from the IVth

Shaft Grave we have two men on a chariot, drawn by two horses, pursuing a stag.<sup>3</sup> One of the men is the charioteer, the other the hunter who is using his bow against the animal (fig. 1c).

2) On a sardonix bead-seal from the Vaphio tomb we have a man dressed in a long garment riding on a chariot drawn by two horses and bearing a leafed long staff or lance (fig. 1b). Sir Arthur Evans dates this gem from LM Ib.<sup>4</sup>

3) On a fragment of a stele from the Grave Circle of Mycenae we find the lower part of a chariot wheel, while on another fragment we have two wheels supporting part of the curved chariot box and to their right the hind quarters of a horse.<sup>5</sup>

4) On a fresco from the palace at Tiryns, now preserved in fragments, we have two women riding on a chariot pulled by two horses.<sup>6</sup> Apparently a hunting scene was represented on that fresco. Chariot scenes were also represented on the walls of the Palace at Mycenae.

5) On two sherds from Tiryns found by Schliemann apparently we have chariot scenes.<sup>7</sup> 6) Wace has published a terracotta figurine of an unusual nature reported to have been found at Argos and now in the collection of Professor A. B. Cook. It is an abbreviated plastic representation of a chariot drawn by two horses. The chariot, on which two figures are standing, is attached to the hind quarters of the horses.<sup>8</sup>

\*To the memory of George Reeves Throop, Scholar, Teacher, Administrator, Friend: MNHMOETNON.

<sup>1</sup> For these stelai cf: H. Schliemann, *Mycenae* (London 1878) 80-85, 88-90 and Nos. 24, 140, 141. C. Schuchardt, *Schliemann's Excavations* (London 1891) 167-176. W. Reichel, "Die mykenischen Grabstelen," in *Eranos Vindobonensis* 24-33. Ch. Tsountas-J. I. Manatt, *Mycenaean Age* (Boston 1897) 92-94. K. Müller, "Frühmykenische Reliefs," *JDAI* 30 (1915) 286 ff. W. A. Heurtley, "The Grave Stelai of Mycenae," *BSA* 25 (1919-1922; 1922-1923) 126 ff. G. Karo, *Die Schachtgräber von Mykenai* (München 1930) 168-169, pls. 5-7. Sir Arthur Evans, *The Shaft Graves and Bee-Hive Tombs of Mycenae* (London 1929) 50-59; *Palace of Minos* II, 1, 199-202. A. J. B. Wace, *Mycenae* (Princeton 1949) 59-61, pl. 79. The drawings used in this study were made by Messrs. Wilbur Rosvall and Ted Luecke of the School of Architecture, Washington University.

<sup>2</sup> They bear Nos. 1427, 1428, and 1429 in the inventory of the National Museum at Athens where they are kept.

<sup>3</sup> Schliemann *op. cit.* No. 334, p. 223. Karo *op. cit.* pl. 24, 240.

<sup>4</sup> *Ephemeris* 1889, pl. 10, 30. *Palace of Minos* IV, 2, p. 816.

<sup>5</sup> Heurtley *op. cit.* fig. 30. Karo *op. cit.* pl. 10.

<sup>6</sup> G. Rodenwaldt, *Tiryns* II, pl. 12. H. Th. Bossert, *Altkreta* (Berlin 1923) fig. 213. Rodenwaldt, *Der Fries des Megarons von Mykenai*, pp. 41-43, figs. 21-22. Reichel, *Homerische Waffen* p. 143, fig. 17c, saw a chariot on a fragment of the silver rhyton from Shaft Grave IV. However, a reexamination of the fragment has not proved his contention; cf. *Palace of Minos* III, 89 note 2.

<sup>7</sup> Schliemann, *Tiryns* pls. 14, 15. On the sherd of plate 14 only the front part of the horse is represented, but the details above its back make it certain that it was harnessed to a chariot. See also *Tiryns* II, pls. 14 and 15; Bossert *op. cit.* fig. 267. Perhaps chariots are also represented on the sherds illustrated by Schliemann *op. cit.*, on pages 353 and 354, Nos. 152 and 155.

<sup>8</sup> A. J. B. Wace, *Chamber Tombs at Mycenae* (Oxford 1932) 216-217, pl. 24a. He also illustrates there two specimens from tomb 513 which represent men driving oxen executed in the same abbreviated manner.



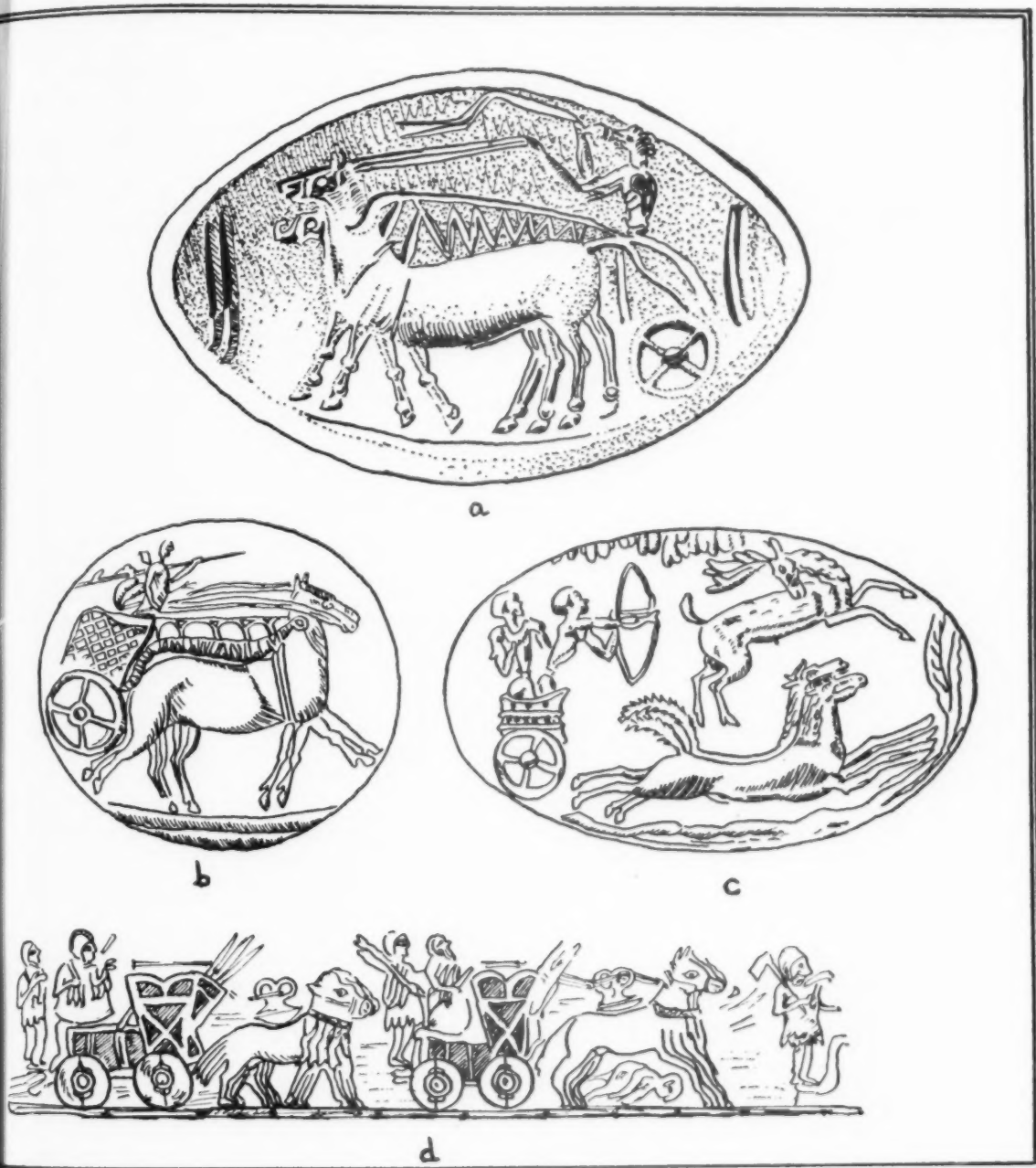


FIG. 1. CHARIOT SCENES.

a. Amygdaloid sard bead-seal from Knossos. b. Sardonyx bead-seal from the Vaphio tomb. c. Gold ring from Grave IV, Mycenae. d. Detail from the "standard-mosaic" from Ur.

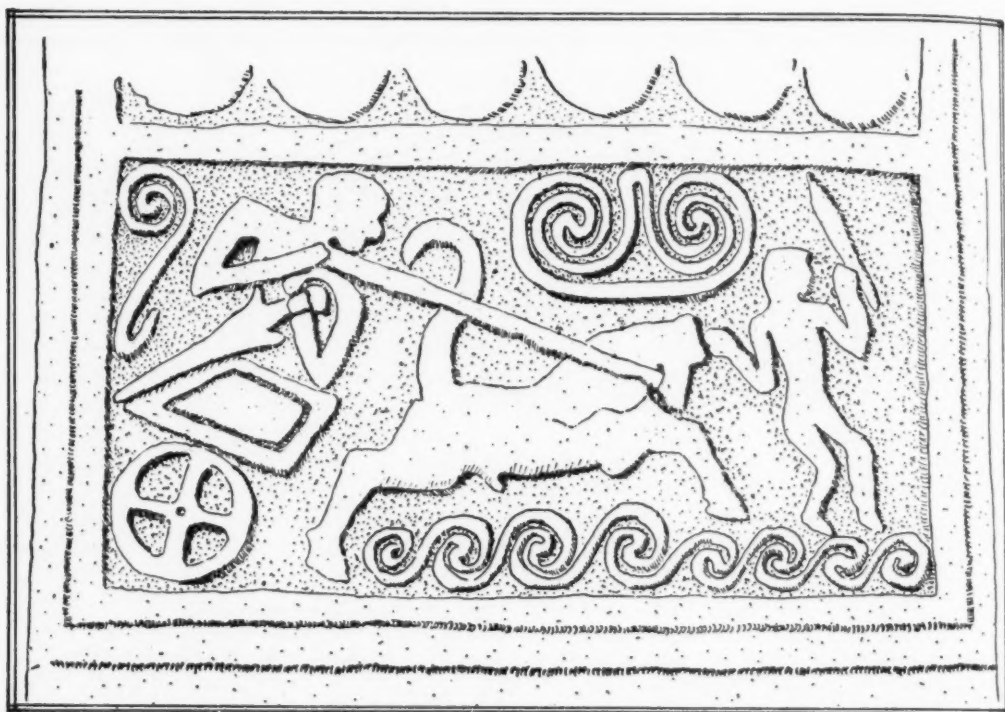


FIG. 2. STELE NO. 1428.

Additional chariot representations can be found on objects discovered in Crete. 1) On an amygdaloid bead-seal from Knossos, now in the British Museum (fig. 1a), we have a charioteer holding the reins in his left hand and a whip in his right. The chariot is pulled by two horses.<sup>9</sup> 2) A charioteer and a man seated in a chariot drawn by two wild goats are carved on a LM sardonyx ring from Avdu near Lyktos.<sup>10</sup> Again the charioteer holds the reins in his left hand and a whip in his right. 3) A chariot drawn by two horses is represented on the short sides of the sarcophagus of Agia Triada.<sup>11</sup> Two figures can be seen on the chariot. 4) A possible chariot scene can be made out on a LM Ib sealing from Agia Triada.<sup>12</sup>

Of course this list of chariot representations may not be complete, but it serves to illustrate the fact that the motive was in existence in Mycenaean-Minoan times. Evidently on our stelai we have its earliest known representation in the mainland of Greece. Beyond continental Greece and the islands adjacent to its shores such chariot representations are to be found on the later pottery of prehistoric Cyprus and Rhodes.<sup>13</sup>

In all the extant representations we have one or two persons on the chariot whenever a quiet, stately scene is represented; but we have two men on the chariot whenever an active or violent scene is represented or action is anticipated. In the latter case, one man handles the horses

<sup>9</sup> B. M. *Catalogue of Gems*, p. 5, pl. 1, 39. Furtwaengler, *Antike Gemmen*, pl. 2, 9. *Palace of Minos* IV, 2, pp. 815-816, fig. 795.

<sup>10</sup> *Palace of Minos*, IV, 2, p. 823, fig. 803.

<sup>11</sup> S. Paribeni, "Il Sarcophago dipinto di Hagia Triada," *MonAnt* 19 (1908) pl. 3.

<sup>12</sup> D. Levi, "Le Cretule di Hagia Triada," *Annuario* 8-9 (1925-1926) p. 125 fig. 133a, b, and pl. 8, 117.

According to Sir Arthur Evans this sealing is not later than LM Ib (*Palace of Minos* IV, 2, pp. 827-828, fig. 808.) He also mentions, *i.e.*, other sealings with the chariot motive from the Little Palace dating from LM II.

<sup>13</sup> B. M. *Catalogue of Vases*, I, 2 Nos. C338-C341, C345, C348, C398, figs. 109-11, 112b, 114, 136. *Annuario* 6-7, p. 234, fig. 150.

and the other is engaged in movements required by the action; and this is only natural since a single warrior or hunter on a chariot could hardly handle the horses and fight or hunt at the same time. Beyond the Mycenaean-Minoan world we find two men represented on the war chariots of Mesopotamia, (fig. 1d), Egypt and the Hittite district.<sup>14</sup> We would therefore expect to find two men riding on war chariots if battle scenes were depicted on the stelai; but only one rider is to be seen on all the three figured examples from Mycenae. One may be tempted to attribute this to the inability of the artist to represent two figures on the chariot. This, however, can scarcely be maintained in

view of the parallel representation on the almost contemporary ring from Grave IV.<sup>15</sup> In all the stelai there is sufficient room behind the charioteer for a second person, if it were necessary. As a matter of fact on stele 1428 (fig. 2) a spiraliform motive was introduced to fill the blank space behind the rider. This observation however is not the only reason for which we are forced to reject the traditional interpretation of the scenes.

On stele No. 1428, we have a man, apparently nude and without a helmet bending forward and holding a broad triangular dagger or sword, on a chariot drawn by a horse at full gallop (fig. 2). In front of the horse a man on foot is

<sup>14</sup> One of the earliest chariot scenes is to be seen in the so-called "standard mosaic" of Ur (fig. 1d). Cf. C. L. Woolley, *The Development of Sumerian Art* (New York 1935) frontispiece. G. Conteneau, *Manuel d'Archéologie Orientale*, figs. 679, 744, 745, 761. It seems probable that the use of the chariot spread from Mesopotamia to Greece and thence to Crete; therefore, the comparison is not only instructive but essential.

<sup>15</sup> Comparison of the reliefs on the stelai with the intaglio on the ring is legitimate since all authorities agree that the carvers of the stelai were craftsmen skilled in working gold and precious stones. Heurtley states the case succinctly when he writes that the sculptors of the stelai were "perhaps the same as the gold-workers experimenting in a new material" (*op. cit.* 145, 140); cf. *Palace of Minos IV*, 1, p. 253.

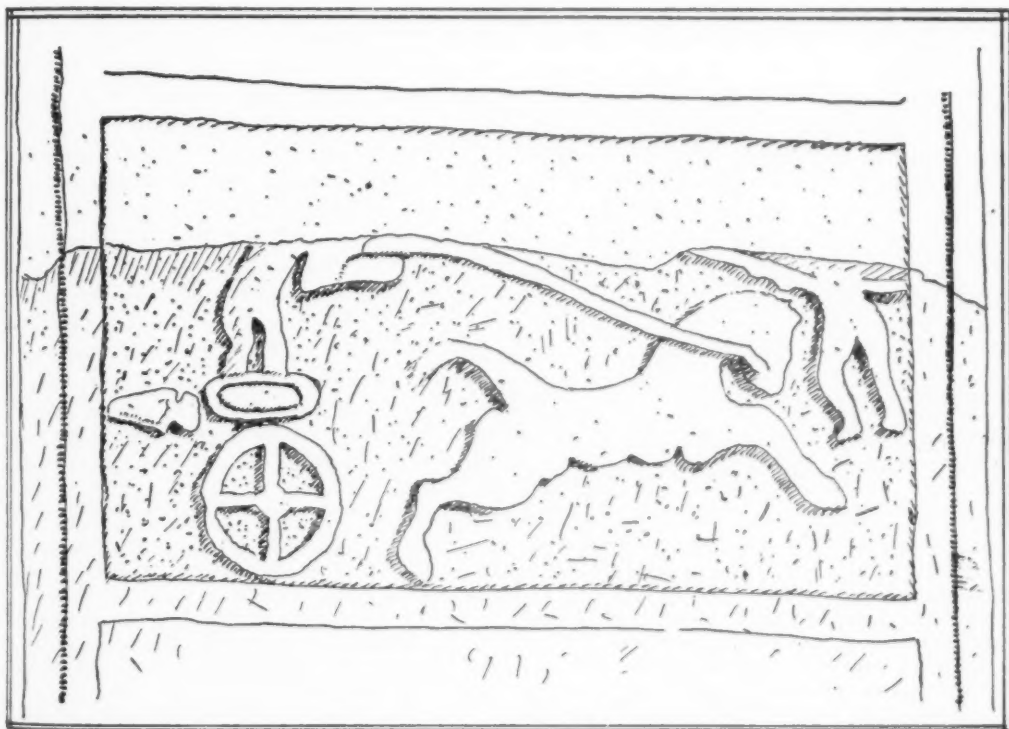


FIG. 3. STELE NO. 1429.

represented, again nude and without a helmet, brandishing an object broad in the middle, tapering to both ends. Heurtley and Karo have with reason compared that object with the bronze knives terminating in a circle from Grave VI, but Tsountas before them had pointed out that the object was not a war weapon and suggested that the man holding it was an attendant who accompanies his chief to battle or the hunt.<sup>16</sup> We may observe, however, that the man seems to hold both feet on the ground in the same way, and this certainly indicates, as Schliemann first pointed out, that he is not running but is standing near a point by which horse and chariot are passing. His raised hands and the position of his torso and feet will remain unexplained if we accept him as a footman running along side his riding master, but they will be understandable if the man was stationary and under a strong feeling of excitement and perhaps of joy.<sup>17</sup> Finally we may note that neither the rider nor the man on foot is wearing helmet or shield necessary for battle, and that the charioteer is not equipped with arms necessary for hunting, such as a bow or a spear. The broad sword or dagger which the rider seems to hold could be of little use to a riding warrior or hunter.

On stele No. 1429 we also have a man riding on a chariot and a man on foot standing to the side of the galloping horse (fig. 3). This time the man on foot is facing the charioteer and is holding both feet firmly on the ground. Unfortunately the stone is broken and weathered at crucial points, but still we can see that the man on foot is holding a rather long round object at the level of his elbows. The charioteer, evidently unarmed, is represented bending forward holding the reins in the left hand and in the right some unidentified object, faint traces of which survive. Attached to the rear of the

chariot we find a triangular object which both Schliemann and Schuchardt identified as a "sword with round hilt." Thus, the charioteer is not holding his sword but an object that from parallel representations on Cretan gems could be identified as a whip. We may note especially that the Cretan charioteers seem always to hold the reins in the left and a whip in the right hand, exactly as our man does. The round object held by the man on foot has been identified as a spear and because of that it is generally believed that he "is making at the mounted man with a spear," to use Tsountas' words. Consequently a veritable battle scene has been recognized on this stele.<sup>18</sup>

There are a few details, however, that remain puzzling. The only chance a man on foot has against a man riding on a chariot is to hurl his spear against him from some distance. Our man does not seem to be in the right position to hurl a spear; that position is excellently illustrated on the inlaid dagger-blade from Grave IV (fig. 4). On that blade a number of hunters are represented ready to hurl their spears against lions, and as it is natural the spears are held above their shoulders.<sup>18a</sup> But our man seems to hold the round object at the level of his elbow, an impossible position from which to hurl, a position that proves our man is not hurling a spear. To maintain that the man on foot is making a determined stand and is thrusting a spear, as a modern soldier thrusts his bayoneted gun, not at the horse but at the rider, is absurd since such a stance in this composition is impossible. Furthermore, our man has no other equipment necessary for a warrior armed with a spear and engaged in combat. That Mycenaean spearmen were equipped with more than their spears or lances is indicated by the few representations of battle scenes which have survived. A real encounter is represented on the gold ring from

<sup>16</sup> For the interpretation of the scene cf. Schliemann, *Mycenae* 82-84; Schuchardt *op. cit.* 173; Karo *op. cit.* 169; Heurtley *op. cit.* 132.

<sup>17</sup> Perhaps we should note that the tail of the horse, among other details, is rendered wrongly. Heurtley, *op. cit.* 132, states that the footman is "holding the horse's head with one hand." Certainly this cannot be so (cf. Schuchardt *op. cit.* p. 173) and the footman should be understood as standing beyond the horse.

<sup>18</sup> For the interpretation of this scene, cf. Schliemann

*op. cit.* 89-90; Schuchardt *op. cit.* 169-170; Tsountas-Manatt *op. cit.* 92; Heurtley *op. cit.* 131; Karo *op. cit.* 169. The round object held by the man on foot could be a spear, a lance, or even a long staff similar to the one held by the charioteer on the Vaphio Gem or the one on a fragment of a stele from the Grave Circle illustrated by Heurtley *op. cit.* fig. 31.

<sup>18a</sup> Karo *op. cit.* pl. 94, 394 and fig. 27. *Palace of Minos* III, fig. 71.





FIG. 4. HUNTERS OF LIONS ON AN INLAID DAGGER  
FROM GRAVE IV.



FIG. 5. GOLD RING FROM THE ACROPOLIS  
OF MYCENAE.

Grave IV (fig. 7j).<sup>19</sup> With the exception of the warrior who is on the ground, apparently out of combat, the others are wearing helmets and one of them with a spear is also the possessor of a shield. On a gold bead from Grave III we have a duel in which two men are involved; one of them is wearing a crested helmet and is holding a large shield, while the other is armed with a sword which he is successfully using against his opponent.<sup>20</sup> The raised hand of the second man makes it impossible to see whether or not he was wearing a helmet. But it is interesting to remark that the helmeted warrior apparently was armed with a spear which seems to be hovering in the background. In both cases the warrior with the spear is both helmeted and has a shield. On the well known silver rhyton from Grave IV we have represented a number of warriors.<sup>21</sup> Some of them are equipped with bows, others with slings, and still others with spears. The wielders of the sling and the bow, weapons that could be used from a distance, have neither helmets nor shields, but the spear-men are well protected with shields. We may now recall that even those of the lion hunters represented on the blade from Grave IV who wield a spear are equipped with shields, while the archer on the same blade has neither shield nor helmet (fig. 4). That this was not accidental is indicated by the composition on a flat cylinder of red jasper from Kydonia now in the *Cabinet des Médailles*. On that cylinder we have a hunter with a spear and one with a bow attacking a lion; the wielder of the spear is protected by a shield, while the archer depends only on his bow.<sup>22</sup> Shields are also borne by the warriors who are armed with spears on the painted stele from Mycenae, and by those on the so-called warriors' vase and on the sherd from Tiryns.<sup>23</sup> To these we may add the small figure which seems to be descending through the air on the great gold ring from the Acropolis of Mycenae (fig. 5). There can be no doubt that the figure, hidden behind a large shield, is holding a spear.

We may also add the warrior on a clay seal-impression from the treasury of the domestic quarter of the palace of Knossos<sup>24</sup> (fig. 7i). It seems therefore safe to maintain that at least the shield was part of the usual equipment of a warrior armed with a spear or lance and that only warriors who used long-distance weapons, such as bows and slings, were not equipped with it. We would therefore expect our men on foot, and especially the one on stele No. 1429, to be equipped at least with a shield.

If we now turn to the charioteer we shall find that the man seems to be unarmed and is completely unaware of any danger that the presence of the man on foot is assumed to indicate. Indeed, he is holding in his right hand a short object that cannot be identified; but that object most probably was a whip. Such a short object can be also assumed to be a dagger; but a dagger to a man riding on a chariot is useless, especially when he is supposed to be fighting against a man presumably armed with a spear or lance. And we may recall that Schuchardt has recognized a sword in the triangular object attached to the back of the chariot; certainly no warrior engaged in combat will leave his sword in that position! Thus we seem to have an unarmed charioteer at the side of whose chariot appears a man on foot improperly armed for battle. I believe that this is sufficient to cast doubt on the traditional interpretation.

We may now note that on both stelai we have a man on foot just abreast and to the side of the galloping horses. These men are equipped with light weapons, in the one case a knife, in the other what seems to be a spear, a lance or even a long staff, and both seem to be experiencing some kind of excitement that is more pronounced in the case of the man on stele No. 1428. In both stelai we have a single man on the chariot who is essentially unarmed and who is represented bending forward. The appearance of a footman in both instances and in a similar position cannot be co-incidental, nor can the

<sup>19</sup> Karo *op. cit.* pl. 24, 241.

<sup>20</sup> *Ibid.* pl. 24, 35.

<sup>21</sup> *Ibid.* pl. 122, 481. Reichel, *Homerische Waffen* fig. 17. *Palace of Minos* III, p. 93, fig. 52.

<sup>22</sup> *Palace of Minos* IV, 2, p. 575, fig. 556. However, on the lentoid bead-seal illustrated by Sir Arthur, *l. c.*, fig. 555, a spearman attacking a lion at close quarters is wear-

ing a conical helmet but has no shield. Perhaps that is due to the fact that a hand to hand fight is represented on that bead-seal.

<sup>23</sup> Schliemann, *Mycenae* p. 133, No. 213. *Tiryns*, pl. 14. Wace, *Mycenae*, 82a, b. *Ephemeris* 1896, pl. 1.

<sup>24</sup> Schliemann, *Mycenae* p. 354 No. 530. *Palace of Minos* II, 1, p. 341, fig. 194e; III, p. 313, fig. 205.



FIG. 6. STELE No. 1427.

fact that the riders are without weapons. These facts prove that we have neither a battle nor a hunting scene on these monuments. There is possible only a third interpretation: that we have a chariot race represented on the stelai. A single rider without helmet, shield or heavy spear will be required for such a race, and the role of the men on foot and to the side of the horses will become clear when we recall the description of such a race in *Iliad* 23.358 ff. In arranging for the chariot race held in honor of Patroklos,

"Achilles showed them the turn-post  
Far on the level plain and stationed beside  
it as umpire  
Phoenix, a match for a god and the former  
squire of his father,  
Bidding him note and report the truth in  
regard to the runnings."<sup>25</sup>

I suggest that in the men standing in front and to the side of the horses we have such umpires waving the chariots on their way and naturally enough exhibiting a good deal of excitement at the event. Since they are stationed by themselves in the fields they hold simple tools or weapons—a knife, a long staff or spear—for their protection against animals, snakes and the like. Incidentally the stance of the bending charioteers and their proximity to the umpire bring to mind Nestor's wise advice to Antilochos: "Drive quite near (the turning-post and the umpire who was placed by it) and graze it almost, with horses and chariot, leaning a bit thyself—in the car well-knitted together" (*Iliad* 23.333–335). It seems to me that the interpretation of the scene on the Stelai 1428 and 1429 as a chariot race is the only one warranted by the evidence.

Stele No. 1427 is technically the most advanced of the three figured stelai and according

to Sir Arthur Evans it dates from the middle of the sixteenth century.<sup>26</sup> Since its discovery by Schliemann it was recognized as bearing two separate themes independent of each other (fig. 6). In the lower section we have a lion chasing a gazelle.<sup>27</sup> In the upper part of the stone we have a chariot drawn by a galloping horse and occupied by a single rider. In front of the horse this time we do not have a man on foot, but instead between it and the margin we have at least three connected half-moon shaped chevrons, arranged vertically, and beyond them granular markings irregularly punched in the stone. A similar arrangement, of double incised chevron-like connected lunar lines, with markings beyond, is also to be seen at the back of the chariot and between it and the ornamented margin.

The rider again is not wearing a helmet, nor does he bear heavy armor, but only a triangular dirk attached to his waist. In his left hand he is holding the reins, while in his right he is grasping a short object, presumably a whip. Between the legs of the horse we find a pattern of two semi-circles which have been identified as representing the characteristic Mycenaean 8-shaped shield and as such have been restored by Sir Arthur Evans.<sup>28</sup> Beyond the left edge of this so-called shield two small projections in the stone have been interpreted as two feet, while beyond its right edge and between it and the head of the gazelle Schuchardt saw the head of a man thrust between the horns of the "ibex." Because of this Schuchardt recognized in the relief the scene of a victorious warrior in a chariot galloping over the body of his enemy fallen on his shield. What Schuchardt identified as the horns of the "ibex," Mueller interpreted as a crested helmet worn by the fallen warrior,<sup>29</sup> and this interpretation has the weighty support of Sir Arthur Evans. Whether or not we admit

<sup>25</sup> Translation W. B. Smith and Walter Miller.

<sup>26</sup> *Shaft Graves* 58.

<sup>27</sup> Neither the lion nor the gazelle was well represented and Schliemann recognized a dog in the pursuing animal, while the gazelle has been called by various names, roe, deer, ibex, etc. As Schuchardt has pointed out (*op. cit.* 173) the theme of a lion chasing a deer was common in Mycenaean—Minoan art and as a matter of fact we have it represented on the repoussé plaques which covered the sides of the hexagonal pyxis found in Grave V (Karo *op. cit.* pl. 143). Consequently the identification of the theme

seems to be certain. The tail of the gazelle is very long, but we may recall that the tail of the horses on the stelai, and especially of the one on stele No. 1428, are not exactly right. For interpretation of the scene on this stele cf. Schliemann, *Mycenae* 80–82; Schuchardt *op. cit.* 173–175; Karo *op. cit.* 168; Heurtley *op. cit.* 128; A. Persson, *New Tombs at Dendra Near Midea* 121, 189.

<sup>28</sup> *Shaft Graves* fig. 42.

<sup>29</sup> *JDAI* 30 (1915) 287. But Heurtley *op. cit.* 128 states that "the man's head has been taken for the horns of the animal," thus eliminating the existence of a helmet.



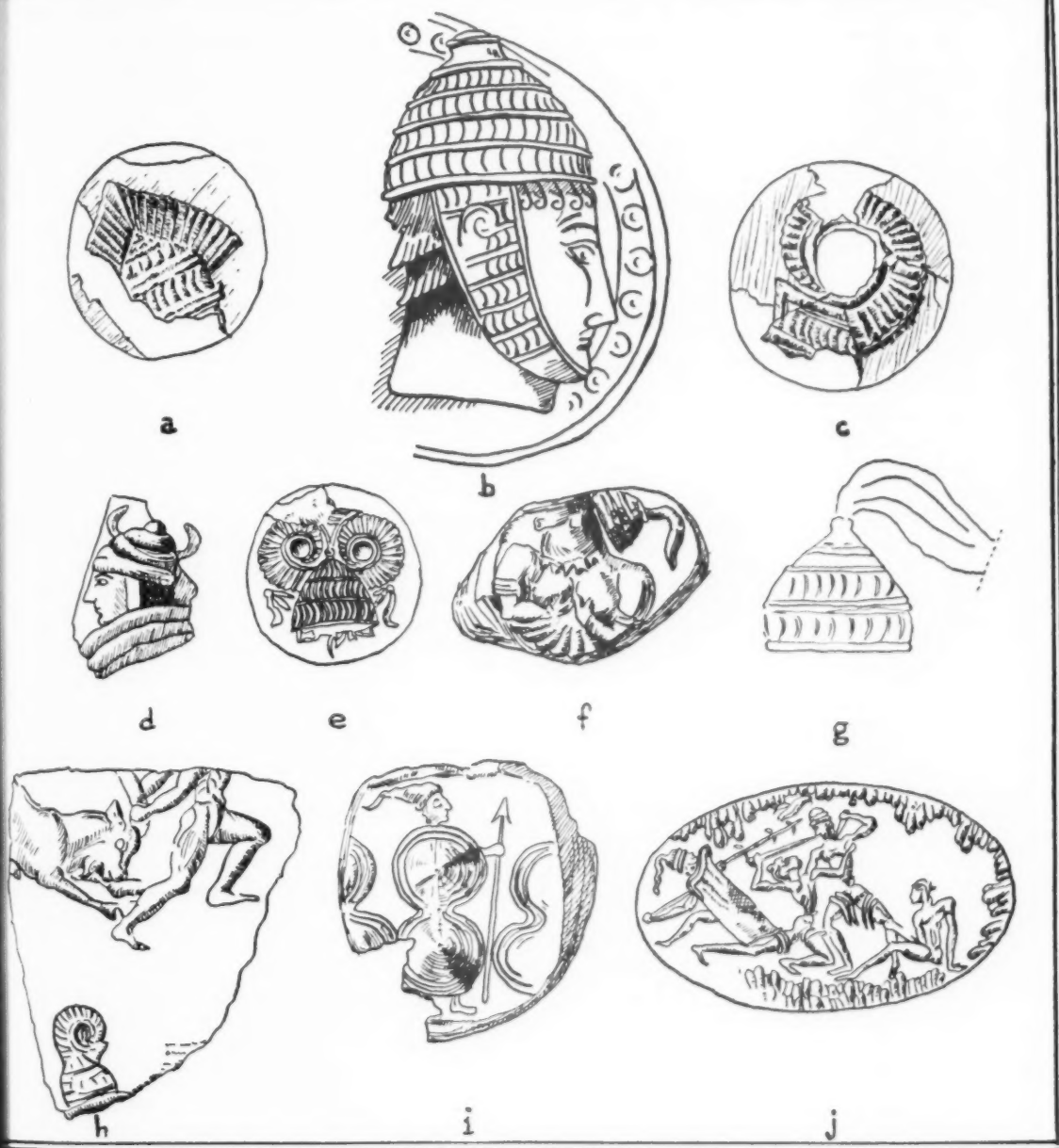


FIG. 7. MYCENAEAN-MINOAN HELMETS.

a. Helmet on the silver vase from Grave IV. b. Ivory relief of a warrior from Mycenae. c. Crested helmet on the silver vase from Grave IV. d. Faience fragment from Mycenae. e. Lentoid bead-seal from the Vaphio tomb. f. Clay sealing from Zakro. g. Helmet from the silver rhyton of Grave IV. h. Fragment of steatite rhyton in the Ashmolean Museum. i. Clay seal impression from Knossos. j. Gold ring from Grave IV.

Schuchardt's interpretation or Mueller's correction, the fact remains that both they as well as all the other scholars who worked with the stele see in this relief a victorious warrior in a chariot advancing over the body of his fallen enemy. This interpretation, however, is not borne out by the facts.

First of all it seems strange to find that the so-called victorious warrior in the chariot is altogether unarmed when his assumed enemy is equipped with heavy armor. Then if we accept the crested helmet of Mueller we shall have to look for the horns of the gazelle which are nowhere to be found, and we must also find in Mycenaean works of art a helmet that will look like the horns of the gazelle depicted on the stone. Almost contemporary examples of helmets are known from a number of art objects discovered in the shaft graves and elsewhere. In spite of the variations which the Mycenaean helmets present, basically they are of a simple type, at least the earlier examples. They are formed of a conical cap on which are attached crests and plumes which in the main are responsible for the varied aspect of the late Helladic head gears. The most common crest (type A), perhaps made of horse hair, waves above the conical cap to the top of which it is attached by means of a button or other arrangement.<sup>30</sup> Examples of this type of crest among others can be seen on the silver rhyton from Grave IV (fig. 7g),<sup>31</sup> on the gold ring from Grave VI (fig. 7j),<sup>32</sup> on a clay seal impression from the treasury of the domestic quarter of Knossos (fig. 7i)<sup>33</sup> and on a clay sealing from Zakro (fig. 7f).<sup>34</sup>

Excellent representations of the button in which the plume was secured is to be found on the ivory relief of a warrior from Mycenae (fig. 7b), on a similar relief from Spata,<sup>35</sup> while a different means of attachment is illustrated by the fragmentary remains of a helmet found by Wace in Chamber Tomb 518 at Mycenae.<sup>36</sup>

On a fragment of a silver vase from Grave IV we find the second type of a crest, type B. It is attached to the side of the conical cap over which it rises vertically in a graceful high curve forming almost a complete circle<sup>37</sup> (fig. 7c). The crest, apparently made in imitation of ram's horns, was made of the same material as the cap and was covered with boars' tusks in the same way as the cap itself.<sup>38</sup> We have a similar crest on the gold bead from Grave III discussed above, and on the fragment of a green steatite rhyton now in the Ashmolean Museum (fig. 7h).<sup>39</sup> Sometimes horn-like plumes were placed in front and the rear of the conical cap (type C). On a lentoid bead-seal from the Vaphio tomb we shall find an excellent illustration of this type (fig. 7e) and perhaps on a faience fragment from Mycenae (fig. 7d).<sup>40</sup> The flying plume is replaced by a triangular edging on a helmet represented on the fragmentary silver vase from Grave IV (fig. 7a). It is evident that this arrangement, forming our type D, was not made of horn, but of the same material as that used in the making of the cap, and it was covered in a similar fashion with boars' tusks.<sup>41</sup> Besides the crested helmet, of course, Mycenaean warriors also wore conical caps without crests similar to the "helmet of bull's hide, neither with crest

<sup>30</sup> For an early discussion of the Mycenaean helmet see Reichel, *Homerische Waffen* 94 ff. I regret that I was unable to find and consult Kukahn's *Der griechische Helm* (Diss. Marburg 1936).

<sup>31</sup> Karo *op. cit.* pl. 122, 481. Reichel *op. cit.* figs. 17 and 43 b.

<sup>32</sup> Karo *op. cit.* pl. 24.

<sup>33</sup> *Palace of Minos* III, p. 313, fig. 205.

<sup>34</sup> *Ibid.*, IV, 2, p. 867, fig. 854.

<sup>35</sup> *Ephemeris* 1887, pl. 11. *Homerische Waffen* figs. 38 and 39. Bossert *op. cit.* figs. 226 and 227.

<sup>36</sup> *Chamber Tombs at Mycenae* pl. 38, Tomb 518.

<sup>37</sup> Karo *op. cit.* pl. 131p, f. Unfortunately the representation is so fragmentary that it is difficult if not impossible to determine which is the front and which is the rear of the helmet. The projecting piece below the curving end of the crest may indicate that the crest was attached to the rear of the cap and curved to the front. A similar pro-

jection is to be seen on the helmet pictured in figure 7h, and there we may be more sure that the crest curved to the front; perhaps the projection was there to support the end of the crest, if necessary. On the sealing from Agia Triada, *Annuario* 8-9, p. 87, fig. 33 the plume arises from the top of the cap. In that example too it is impossible to determine which is the front and which the rear.

<sup>38</sup> Boar's tusks were found in Grave IV, Karo, *op. cit.*, pl. 69, and in other Mycenaean sites. cf. *Iliad* 10.261 ff. For a restored helmet with boars' tusks, cf. Wace, *Chamber Tombs at Mycenae* pl. 38; Persson *op. cit.* 126 ff.

<sup>39</sup> Karo *op. cit.* pl. 24, 35.

<sup>40</sup> *Ephemeris* 1889, pl. 10, 37 *Homerische Waffen* fig. 23. There is the possibility that this double crest was attached to the sides of the cap.

<sup>41</sup> Karo *op. cit.* pl. 131, g. This will certainly indicate that the crest of type B, pl. 130p, was also made of material covered with boars' tusks.

nor cone—it is therefore known as a skull-cap"—which Diomedes placed on his head and which is also worn by the lion hunter on the gold bead from Grave III.<sup>42</sup> The crestless headgear, however, does not concern us here, since Mueller and Evans saw the crest of a helmet in the horns of the gazelle.

A comparison of the Mycenaean crested helmets represented on works of art with the markings on the stele will prove that the former have no resemblance to the latter and to the crested helmet postulated by Mueller. The markings on the stele, that were interpreted as the crest of a helmet, neither exhibit the characteristic wavy outline of a plume made of horse hair or other similar material (type A, fig. 7g, j), nor curl in the fashion typical to type B (fig. 7c, h). A closer examination of the markings on the stone will indicate that they represent horns of the knobbed variety typical to a gazelle with lyrate horns and to the wild goats represented by the Mycenaean artists,<sup>43</sup> but different from the ram's horns which are imitated in type B. Furthermore, we have noticed above how the crest of type B rises almost vertically above the cap; if we interpret the markings on the stele as a crest then that crest will be toward the rear of the cap and, beyond it, in a position altogether different from that occupied by the crest of type B in relation to the cap. Certainly, the markings on the stone can have no relation to crests of types C and D. We are therefore justified in concluding that they have no relation to any of the crested helmets known to us from Mycenaean works of art.

Besides these representations, however, we now have an actual bronze helmet of Late Helladic I-II date that was discovered in Chamber Tomb No. 8 at Dendra. The helmet has been discussed fully by Professor Persson, its discoverer, in the final report of that site published in 1942 and entitled *New Tombs at Dendra Near Midea*, pp. 119-126. In that report, Persson rightly pointed out that the Dendra is a "new Mycenaean helmet type" and

that it corresponds to Homeric descriptions. He further stated that the "only representation of a helmet of that type . . . is on the stela found above the Fifth Shaft Grave at Mycenae," i.e. on our stele No. 1427. The markings on the stone on that stele, however, will make it impossible to determine the actual shape of the helmet assumed to be represented there and its only similarity to the Dendra helmet will have to be based on the curves which have been assumed to form its crest. Unfortunately the crest of the Dendra helmet has not survived, but only two holes on its top "for attaching helmet adornment." That crest has been restored in figure 114 of Persson's publication; but it is impossible to know whether or not that restoration is correct. Consequently it is impossible to maintain that the markings on the stone represent a helmet of the Dendra type.

We may further remark that the space between the edge of the so-called shield and of the back of the head of the animal will not be sufficient to accommodate the head of a warrior covered with a crested helmet. In addition, the markings start from the back of the head of the animal, and not altogether behind it as drawn by Evans, and they were made along with the profile of the head of the animal by the same undercutting or grooving of the background.<sup>44</sup>

The projections beyond the left edge of the so-called shield that have been interpreted as feet are equally doubtful. We may note that even the makers of stelai 1428 and 1429, by all admitted as less advanced than the carver of stele 1427, were able to render feet in a more natural and convincing way. We would expect equal success from the carver of stele 1427. But instead, we find two irregular projections, extending in almost equal length in both directions, making it impossible to distinguish at what end the toes are to be found. As a matter of fact Reichel in his drawing, places the feet with toes pointed up toward the horse,<sup>45</sup> an impossible position. Again the straight line immediately below the belly of the horse has been

<sup>42</sup> *Iliad* 10.258. Karo *op. cit.* pl. 24, 33.

<sup>43</sup> Cf. painting from Mycenae illustrated by Sir Arthur Evans, *Palace of Minos* IV, 2, p. 834, fig. 815 and its comparison with the head of *Capra Aegagrus* in fig. 814. *Ephe-meris* 1887, pl. 11.

<sup>44</sup> *Shaft Graves* fig. 42. The horns were placed in a

similar position—at the back of the head—on the stags represented on the gold plaques of the hexagonal pyxis from Grave V: cf. *Mycenae* p. 309 No. 470. Karo *op. cit.* pl. 144.

<sup>45</sup> *Homerische Waffen* fig. 16.

taken by Evans "as the border of a long mantle, or perhaps a plaid, which was certainly an article of Minoan attire."<sup>46</sup> There can be no doubt that the Minoans had mantles, but how can a warrior on the battle field be attired in such a long, heavy garment? Certainly in none of the existing representations of battle scenes do we find a warrior so dressed. Besides, vanquished warriors shown under the feet of horses of an advancing conqueror, a common theme in Mesopotamian works of art from which apparently were derived similar themes in the Mediterranean world, are as a rule shown deprived of their armor.<sup>47</sup> Perhaps we should notice that on the gold ring from Grave IV (fig. 7j) the vanquished warrior appropriately enough is without armor or clothing, while the warriors still fighting have both their armor and their clothing.<sup>48</sup> How is it then that on our stele a vanquished warrior was allowed his weapons and even his mantle?

If we now turn to the so-called 8-shaped shield that was responsible for the development of the notion of the prostrate foe, we shall find that such a shield is not represented on the stele. All scholars, following Schuchardt, have seen that typical Mycenaean shield in the two adjacent semi-circular formations between and below the horse's legs. Sir Arthur Evans has restored these into full connected circles and thus made the illusion of an 8-shaped shield much more striking.<sup>49</sup> Since the stone above that design was not sunk or worked and has preserved its original surface, we would expect to find the shield completely delineated. That is not the case and we may wonder what caused the artist to indicate, according to the interpretation of Sir Arthur, the edge of the mantle but not the complete form of the shield behind or over which the so-called warrior is resting! Furthermore, we should recall that even on gems 8-shaped shields bear on their outer surface and along their longitudinal axis a raised, elongated boss.<sup>50</sup> This, or traces of it, we should expect to find if our design actually represented a shield; but no traces of the elongated boss are to be

seen on the stone. There can be no doubt that a detailed examination of the pattern proves that neither a warrior nor a shield is represented below the legs of the prancing horse.

We propose to see in that pattern the contour of the landscape through which the chariot is racing; that is, two boulders placed side by side instead of an 8-shaped shield. The markings within the outline of the boulders, which were assumed to be "patches" indicating the hide of a bull, are but details of the stone usually added for variety by the Minoan-Mycenaean artists in rock representations. We may now point out that the background is cut away only around the figures represented, leaving the rest of the stone in its original state. This method of undercutting will explain the projecting lines beyond and between the semi-circles. Furthermore, if we compare our raised semi-circles with the half-moon shaped continuous chevrons at the rear of the chariot we shall find striking similarities between them. Those chevron-designs have been proved by Sir Arthur to be the "conventional rocks of the sea margin."<sup>51</sup> There too the rocks are made in the form of semi-circles; they are not rounded on top, and are connected by lines. In the semi-circles below the legs of the horse our artist has rendered somewhat plastically the same idea which he had rendered by means of deeply incised lines at the sides. Above the semi-circles the stone was left uncut for a distance and then the body and legs of the horse had to be cut out of the stone. That I believe caused the straight line that marks the edge of the part of the stone which was left unworked.

The meaning of the vertical chevrons and of the granular markings which are to be seen in front of the horse and at the back of the chariot has been established by Sir Arthur Evans: the granular markings are an indication of a pebbly shore, while the chevrons represent, in conventional fashion, rocks, the contour of the landscape. Sir Arthur further proved that the design was transferred to stone work, "without any consideration of appropriateness," from what

<sup>46</sup> *Shaft Graves* 56.

<sup>47</sup> Contenau *op. cit.* fig. 679. Zervos, *L'art de la Mésopotamie* fig. 72.

<sup>48</sup> The despoiling of fallen antagonists, of course, is a well-known Homeric practice.

<sup>49</sup> *Shaft Graves* fig. 42.

<sup>50</sup> Cf. for example the sealing from Zakro, showing the façade of a shrine, *Palace of Minos* I, p. 308 fig. 227 c.

<sup>51</sup> *Shaft Graves* 56.



he calls the "marine cycle" of Minoan wall-paintings and reliefs.<sup>52</sup> This is certainly borne out by a comparison of the pattern on the stele not only to the design of the MM III burial jar from Pachyammos, which he cites, but also to those on the stone vase from Mycenae with the octopus pattern and on the gold cup from the tholos tomb of Dendra with the "submarine landscape" and the four octopi.<sup>53</sup> This would further confirm the assumption that goldsmiths and carvers of gems were responsible for the cutting of the Mycenaean stelai.

The re-examination of the details on stele No. 1427 we believe has proved that the theme represented on it cannot be a battle scene; it must be a chariot race. The charioteer, one man and unarmed, stands on his chariot holding the reins in his left hand and a whip in his right in regular Minoan-Mycenaean fashion. Instead of an umpire stationed at the turning point, we now have the boulders marking that point.<sup>54</sup> In front of or around these boulders the charioteer will have to turn and then follow the path indicated by the "landscape contour," by the vertical chevrons, avoiding the pebbly shore symbolized by the granular markings. The interpretation of the theme on this stele as a chariot race is fuller, takes into consideration all the elements in the composition, and does no violence to any of the evidence revealed by Mycenaean works of art.

We may now conclude that all three stelai

were found over the same Grave V in which three men were buried, as can be adduced from the skeletal remains and the two gold masks with which the faces of the two corpses were covered. All three are decorated with chariot scenes. One rider is represented on each chariot, and all three riders are essentially unarmed either for battle or the hunt. The chariot compositions on the stelai cannot be interpreted as battle or as hunting scenes but as chariot races. They therefore seem to indicate that chariot races were held in those early days. It is rather doubtful to assume that on the stelai we have represented actual victories of the deceased. The idea of commemorating a victory in such a manner and in such an early period does not seem to find a parallel in Mycenaean-Minoan customs as revealed by the art of the Age. And there is no evidence to suggest that by the end of the Middle Helladic period the sport had reached such a high state of recognition as to warrant such a commemoration of a victor. It seems more probable that chariot races were held as part of the funereal rites for a chieftain, and as such were considered appropriate themes for the decoration of stelai erected over graves. That certainly became customary in later years and in our stelai perhaps we may see the beginning of that custom.<sup>55</sup>

WASHINGTON UNIVERSITY, ST. LOUIS  
February 1950.

<sup>52</sup> *Ibid.* 56.

<sup>53</sup> Tsountas and Manatt *op. cit.* p. 75 fig. 24. A. W. Persson, *The Royal Tombs at Dendra Near Midea* (Lund 1931) frontispiece and pls. 9, 10.

<sup>54</sup> We may recall that "white stones" were on either side of the stump that served as the turning point in the chariot races held in honor of Patroklos: *Iliad* 23. 329.

<sup>55</sup> "The funereal appearance of chariot scenes," writes

Sir Arthur Evans (*Shaft Graves* 58), "is itself traditional in Crete, as may be seen from the chariots on the Hagia Triada sarcophagus, and survives to a still later date in an imperfectly preserved scene on a larnax from the Zafer Papoura cemetery." We may certainly assume that the funereal appearance of chariot races was traditional in continental Greece also.

## FIFTY-SECOND GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA (1950)

The fifty-second general meeting of the Institute was held in conjunction with the American Philological Association in Toronto, Ont., on 27-29 December 1950, in the Royal York Hotel and in the University of Toronto. Summaries of the papers presented are as follows:

### *Wednesday, 27 December*

#### TERRACOTTA SCULPTURE FROM CORINTH: *Saul S. Weinberg*, University of Missouri.

In the last few years the question has been raised as to what part of the production of late archaic terracotta sculpture of Greece is to be ascribed to Corinth. It has been contended on the one hand that too much has been attributed to that center, largely because of the strong literary tradition; on the other hand, the defenders of Corinth have continued to claim much of the production, basing their claims on a knowledge of the large amount of heavy terracotta fabrics now accumulated from excavation there. Both sides have been considerably handicapped by the fact that almost none of the remains of terracotta sculpture found at Corinth itself have been published. It is the purpose here to remedy that need by presenting all the fragments of terracotta sculpture thus far found at Corinth.

Many of the Corinth fragments are architectural, as indeed are most of the terracotta sculptures from the archaic Greek world. Such pieces include a winged sphinx akroterion, fragments of several others, including one of great size, and fragments of a life-sized female head, also most likely from such a sphinx. Of similar size must have been a fragmentary Gorgon akroterion. There are several pieces of a draped female figure of nearly natural size which was most likely a ridge akroterion. Also architectural may have been the group, about one-half life size, of two men grappling. There are small fragments of several other human figures of from one-half to three-quarters life size, the types of which can not be determined, but many of which have exquisite heads. The life-sized figures of both nude males and draped females were very likely free-standing. While they are most notable for the perfection of the

technique which they display, the many drapery fragments also give an excellent idea of the color on archaic sculpture.

The group is now large enough to be considered fairly representative of archaic terracotta sculpture from Corinth. While the coarse fabric varies in color from light greenish buff to deep brick red and the finer surface coating comes in a variety of light buff tones, the variations are typical of Corinth. Fortunately, many of the pieces were found in a well which can be dated accurately to just about 500 B.C. Thus, many of the fragments are likely to be from the architectural decoration of a building destroyed at that time and so are to be closely associated. Other pieces found widely spread over the site give a more general picture of the use of terracotta sculpture at Corinth in late archaic times.

#### THE PAINTED STATUE: AN APULIAN KRATER: *Dietrich von Bothmer*, The Metropolitan Museum of Art.

This paper has been published under the title "ENKAUSTES AGALMATON" in *BMAA*, February 1951, 156-161.

#### A CLASS OF ROMAN FOLDING TABLES: *Dorothy Kent Hill*, The Walters Art Gallery.

This study results from the restoration of a fragmentary tripod which came to the Walters Art Gallery from the Massarenti Collection in Rome: Edouard Van Esbrouck and others, *Catalogue du Musée au Palais Accoramboni*, pt. II (Rome 1897) p. 10, n. 17. They can be traced with some certainty to the house of Laberius Gallus at Bolsena. In a report of the Bolsena excavation, three hooks of bronze with decoration simulating the creases and nail of a human finger are mentioned: *AnnInst* 1882, 165. In another report a tripod is mentioned: *NS* 1882, 316. Since the hooks in their general form though not in the decoration, and the legs, feet

and braces in every respect correspond to a tripod discovered at Ballana in Nubia, all parts have been reconstructed as a single tripod after that model; see W. Emery, *The Royal Tombs of Ballana and Qustul* ("Service des antiquités de l'Égypte. Mission archéologique de Nubie, 1929-1934") 165, 350 f., with fig. 113, pl. 90.

Such a tripod is distinguished by its mechanism of collapsing, having six braces fixed by hinged joints to the tops of the legs and by hinged joints to slides which move on the straight, rectangular lower legs. One or more legs are interrupted at half their height by an outward curve decorated with leaves and a kantharos in incision and relief and surmounted by a panther's head in the round.

Other fragments exist, enough to show that such tripods were produced for a large and active market. The curved part of a leg together with a panther's head has been combined in the restored tripod in the Walters Art Gallery, although it is known to come from another source, the Lambros Collection in Athens. Others are in Syracuse and in Lyons: Reinach, *Répertoire de la statuaire grecque et romaine* IV, p. 479, n. 1.

The house at Bolsena is shown by numismatic evidence to have been destroyed by fire before the end of the third century A.D. This is the *terminus ante quem* of the Walters fragments.

A table having four legs instead of three but identical in mechanism and similar in ornament was found at Sackrau in Germany with a coin of Claudius Gothicus (A.D. 268-270). It is twice inscribed *Num. Aug.* Fragments of another come from Tvarditza, Bulgaria: *AA* 1915, cols. 227 f., with figs. 8, 9.

The Ballana tripod, together with a sister piece which has goats' heads instead of panthers, was dated by the excavator in the fifth or sixth century A.D. To the writer, this date seems too late because of the fine "Classical" style, especially of the busts of young Dionysos which crown the legs. On the basis of style, of diffusion throughout the Roman Empire, of the pagan inscription, and of whatever excavational evidence exists, it is proposed to date all these tripods and four-legged tables in the third century A.D., assuming the Ballana examples to have been antique when buried.

GREECE, 1950, FILMED BY D. B. MACDONALD OF ODYSSEY CRUISES: *Jotham Johnson*, New York University.

Thursday, 28 December

PROTOGEOMETRIC VASES FROM SKYROS: *Hazel D. Hansen*, Stanford University.

This paper discusses the contents of five graves in Skyros. One grave was excavated in 1935 by Papadimitriou, who published briefly the bronzes and gold discs found in it but not the pottery. In 1938 four more graves were excavated by Stavropoulos, but none of the material has been published. This year I received permission from the Ministry of Education to publish all the prehistoric material in the museum in Skyros.

These graves are very rich in material, well over two hundred vases in all—the amphora, jug with cutaway neck, hydria, globular pyxis, small one-handled cup, skyphos, oinochoe, krater, etc., are represented—and include some new and interesting shapes for this period. The paper deals with examples of the various types. This material is important in two respects. It links up with earlier finds on the island and points to the existence of a prehistoric cemetery in the area north of the town of Skyros. Secondly it indicates the island's continual dependence upon Thessaly; Skyros was drawn into the Mycenaean orbit from the north. Some of these vases show clearly that the Mycenaean tradition lingered on into the Early Iron Age; the old tradition was not broken. At the same time there is clear indication of Attic influence in some of the protogeometric forms.

THE CULT OF THE DEAD IN MYCENAEAN TIMES: *George E. Mylonas*, Washington University.

Scholars are almost unanimous in the belief that a general cult of the dead was practised in the mainland of Greece in prehistoric and especially in Mycenaean times. A re-examination of the evidence proves that the data on which this belief is based—niches, cists, traces of fire—are elements belonging to the burial ritual of the people and not to a cult of the dead. The only proved instance of a cult is that practised in

the Grave Circle at Mycenae. In that instance, however, we have a particular hero cult rather than an example of a general cult honoring ancestors by the masses. That proves that only occasionally some prince or ruler received veneration even after his death, a veneration that did not result from the adoption by a tribe of a particular family cult. Since we find no trace of a hero cult in the age which preceded the Mycenaean, it is possible to suppose that the hero cult of Mycenae, and the similar cult that seems to have existed in Minoan Crete as indicated by the Chapel-tomb of Minos and the painting of the sarcophagus of Agia Triada, was introduced to Greece from abroad and perhaps from Egypt.

EXCAVATIONS AT COSA, 1949 AND 1950: *Frank E. Brown*, American Academy in Rome.

An illustrated summary of this paper will be published in *ArchNL(US)*.

JANUS AND THE ROMAN CONSULAR LISTS: *Louise Adams Holland*, Philadelphia, and *Lily Ross Taylor*, Bryn Mawr College.

As Degraffi has recently proved, the list of Roman consuls known as the *Fasti Capitolini* were inscribed not on the walls of the Regia but in the two lateral openings of the Arch of Augustus in the Forum. An explanation of the use of an arch for these records is provided by a series of references to Janus in Martial and Statius and by the overlapping meaning of *arcus* and *ianus*. The poems of Martial and Statius all date from the years A.D. 93-98, the period when the Forum Transitorium was being constructed. In that Forum was a Janus Quadrifrons, usually interpreted as a double arch, which, according to a recent investigator, was in the center of the Forum. The relationship of Janus to the consular records is emphasized by both poets, and we believe that a consular list, continuing the list on the Arch of Augustus, was inscribed on this Janus Quadrifrons.

*Ianus* was sometimes used loosely to describe an *arcus*. There is moreover some reason to think that both the site of the Arch of Augustus and the Janus Quadrifrons had old associations with Janus.

Janus was not originally a god of time, but he came to be identified with Chronos. His relation to the consular lists must have developed after 154 B.C. when the consuls began to take office on January first. He became associated both with the consular list, the designation of years, and with the calendar, the record of days. Lists of consuls and calendars are often found together, and we suggest that an official calendar may have been inscribed in the central opening of the Arch of Augustus. There is a parallel in the list of public anniversaries inscribed inside the Quadrifrons Arch of Caracalla at Theveste in Africa.

HADRIAN'S BRIDGE ON THE ELEUSINIAN KEPHISOS: *John Travlos*, American School of Classical Studies at Athens.

In the autumn of 1950 Mr. Travlos resumed the systematic exploration of the Sacred Way between Athens and Eleusis which he had begun in the 1930's with the support of the Greek Archaeological Society and the Greek Archaeological Service. The object of this year's work was a bridge the top of which has long been visible on the seaward side of the modern road about 1 km. SE of Eleusis.

The excavation has shown that the ancient bridge is virtually complete and that it consists of four arches, two with an open span of 6.90 m. flanked by two others 4.30 m. wide. The total length of the bridge is 50 m., its width 5.30 m. The bed of the stream beneath the bridge is paved with heavy stone slabs.

The style of the masonry (well cut blocks of poros, iron clamps, mortar at many points) finds its best parallels in the Hadrianic buildings of Athens. The bridge may, therefore, be identified as that known from the late Greek authors to have been built over the Eleusinian Kephisos by the Emperor Hadrian at the time of his initiation into the Mysteries in or about A.D. 124. It is now seen to be the best preserved bridge of the classical period known in Greece.

A CYPRIOTE GRAFFITO FROM ATHENS: *G. A. Stamires*, The Institute for Advanced Study.

A summary of this paper has not been received.



EXCAVATIONS IN THE ATHENIAN AGORA, 1950:  
Homer A. Thompson, The Institute for  
Advanced Study.

The substance of this paper will appear in  
*Hesperia*.

A PROTOGEOMETRIC-GEOMETRIC GRAVE: Carl  
W. Blegen, The University of Cincinnati.

A summary of this paper has not been re-  
ceived.

THE DURATION OF THE SAMIAN TYRANNY:  
Mary E. White, Trinity College, Toronto.

The tyranny of Polykrates of Samos is usu-  
ally dated ca. 540-522 B.C. The date of the  
accession of Polykrates is determined by his  
relation to Lugdamis of Naxos, who in his turn  
depends upon Peisistratos of Athens. Peisist-  
ratos was assisted in his final seizure of power  
by Lugdamis whom he later helped to seize the  
tyranny in Naxos. Lugdamis in turn assisted  
Polykrates to power. The death of Polykrates  
was accomplished by the Persian governor of  
Sardis about the time of the death of Cambyses  
in 522 B.C.

These dates are derived from Herodotos, and  
present few difficulties, except perhaps in the  
case of the first date. This may vary several  
years according to the view taken of the date of  
the final return to Athens of Peisistratos. More  
serious difficulties, however, are presented by  
the dates given for other persons connected with  
Polykrates: Pythagoras, Ibykos, and Anaxi-  
mander. Examination of the literary evidence  
for them raises the question whether it is possi-  
ble that the tyranny in Samos began earlier  
than is usually accepted—that is began with  
Aiakes, the father of Polykrates. The inscription  
of Aiakes suggests a position of considerable  
power, though this is described with intentional  
vagueness, and may be essentially that of a  
tyrant. The association of two brothers with  
Polykrates at the beginning of his tyranny  
would be more natural if the power were inher-  
ited than if secured by a *coup d'état*.

Archaeological evidence lends support to the  
theory of a longer tyranny. The earlier Heraion,  
built by the architect Rhoikos, belongs to about  
the middle of the century. It was destroyed

soon afterward, and the second temple on the  
same site, using the column bases of the earlier  
temple in its foundation, was well begun only  
when some political upheaval interrupted the  
building. An explanation will be suggested in  
the political events of the period of Aiakes and  
Polykrates. The famous water tunnel, also,  
would have required for its construction a  
longer time than the period allotted to Poly-  
krates. For these reasons a tyranny of two  
generations in Samos is proposed.

AN UNPUBLISHED HOARD OF SILVER COINS  
FROM CARYSTUS: David M. Robinson, The  
University of Mississippi.

A hoard of some ninety silver coins, all cov-  
ered with a very thick, purplish incrustation,  
recently has come from a European dealer into  
the collection of David M. Robinson. Most of  
them have been cleaned, with great difficulty.  
A few have been left as they were to show the  
same incrustation which covered them all. If  
any other coins of this hoard have turned up  
elsewhere Professor Robinson would be glad to  
receive casts and information about them.

Of the ninety silver coins, 35 are staters of  
Carystus, at the southern end of Euboea, with  
the canting type of a cow and suckling calf on  
the obverse and a cock with KAPT, KAPTΣ  
or KAPTΣTION on the reverse, confirming the  
report that they were found at Carystus. The  
hoard includes also one Euboean stater, or tetra-  
drachm, of Eretria with a head of a nymph on  
the obverse and a standing cow, with ETB  
above, on the reverse; two Elis staters with the  
head of Zeus and an eagle; 6 much worn Athe-  
nian tetradrachms; 4 Alexander tetradrachms,  
from mints of Ecbatana (with the name of  
Seleucus I, 293-280 B.C.) Babylon and Mag-  
nesia; 1 tetradrachm of Antiochus Hierax (246-  
227 B.C.); 30 Euboean drachmas or tetrobols  
with the head of a nymph on the obverse and  
the wreathed horned head of a cow on the re-  
verse, with inscription ET; 8 (one uninscribed)  
drachmas of Carystus with the head of Her-  
cules on the obverse and a reclining cow on the  
reverse (with KAPT); 3 Alexander tetrobols,  
from mints of Lampsacus and Colophon. The  
tetradrachm of Antiochus Hierax (246-227  
B.C.), struck probably in 236 B.C., is the latest

datable coin and gives a *terminus post quem* for the hoard. It is a unique coin, rare, and with a more artistic type of Apollo on the reverse. The torch would point to the Abydos mint. The obverse head of Antiochus II is from the same die as Newell, *Western Seleucid Mints*, pl. LXXII, 2 (cf. p. 327, no. 1558d). There is a standing eagle in the exergue and the same monogram and same small omicrons in the Greek inscription. Newell, *Royal Greek Portrait Coins*, p. 52 felt it was impossible to assign any coins to Hierax because of insecurity about his features. Since that time he has demonstrated that Hierax used the portrait of his father Antiochus II on his coins. The portrait on this specimen is very like that of a coin of Antiochus II, Newell, *RPC* pl. v, 4.

The coins date from the fifth to the third century B.C. The six Athenian coins are badly worn and have been much used. They must go back at least to the time of the Lamian War (323–321 B.C.), when, according to Diodorus, the soldiers of Carystus fought on the side of the Athenians. The Carystian coins are on the Attic standard. Some, with the head of a nymph and a cow reclining or standing, may date back to the Euboean confederacy founded after 411 B.C., which recurred, however, after 394 B.C. to the Attic standard. The seven Alexander coins show the grip of Macedon on Greece. They took the place of the old civic issues, which however continued.

This hoard is important for students of numismatics, history and art. It is unusual to find in Euboea a hoard of coins buried in the third century. Professor Wallace of Toronto is making a special study of Euboean coins, which is confirmed and supplemented by this hoard.

Friday, 29 December

#### THE DATE OF HERMOGENES THE ARCHITECT:

Francis W. Schehl, Washington, D. C.

The life and work of the famous architect of the Artemisium in Magnesia on the Maeander and of the temple of Dionysus in Teus has been differently dated by various scholars. The dates assigned range from the last decades of the third to the last decades of the second century B.C. The problem is closely connected with

SIG<sup>3</sup> 695 (O. Kern, *Inscriptionen von Magnesia* no. 100), in which, among other matters, the installation of the cult statue of Artemis Leucophryene in the recently completed Parthenon of her temple in Magnesia is mentioned.

A re-interpretation of the inscription leads to a new dating. The archaeological evidence and the interpretation of several coins from the local issue of Magnesia, where Nike appears on the reverse, combined with the testimony of SIG<sup>3</sup> 679 (*Inscriptionen von Magnesia* no. 93) suggest moving back the *terminus post* for SIG<sup>3</sup> 695 from 129 B.C., the date proposed by Hiller v. Gaertringen, to 143 B.C. or still further back to the second quarter of the second century. Thus also the life and work of Hermogenes appears to be more securely dated in an earlier period.

Finally SIG<sup>3</sup> 1156 (Hiller v. Gaertringen, *Inscriptionen von Priene* no. 207), anathem of Hermogenes, son of Harpalus, who has been identified with the architect, is studied and a new reading suggested.

EXCAVATIONS AT YASSIHÜYÜK-GORDION: Rodney S. Young, University Museum, University of Pennsylvania.

See *Archaeology* 3 (1950) 196–201.

#### THE CENTRAL DEVOTIONAL ACT IN THE RITUAL OF SACRIFICE: Constantine G. Yavis, Saint Louis University.

From representations in art a rather clear picture can be obtained of distinct, successive steps in the ritual of sacrifice. Adding steps *d* and *f* on the basis of literary and other evidence, we can distinguish the following steps: *a*. Ceremonial procession with the victim and with vegetable offerings. *b*. Invocation and libation; vegetable offerings consecrated. *c*. Slaughter of victim at altar; shouts of worshippers; fire on altar lit. *d*. Apportioning of cuts; preparation of human meal begun? *e*. Incineration of divine portion; libation. *f*. Human meal.

The phase which most strongly held the attention of the worshippers was step *b*: it is by far the one most frequently represented, and the one in which the worshippers show the greatest decorum. Despite their dramatic interest, steps *c* and *e* are represented rarely, and

the worshippers are more casual. Devotional intensity subsided during *c*, and could not be revived for the long-delayed incineration. The admissible variation in form of *c* and *e*, as against the set formulae and actions of *b*, confirm the preponderant importance of *b*.

The importance of the invocation lies in that it established the meaning of the entire ceremony. Here a much broader question receives clarification. Since the invocation was made while the victim was still alive and entire (a point not clear from the literary evidence), the invocation could not serve to dedicate the *part* of the victim which was incinerated, for in that case the dedication would follow the apportioning of the cuts. We are thus able to authenticate the invocations recorded in literature (where dedication is absent), and to conclude that the intention of the Greek sacrifice, as established in the invocation, was to invite the deity to share in the worshippers' banquet.

THE TRYPILLYAN CULTURE IN THE UKRAINE:  
*Yaroslav Pasternak*, Ukrainian Scientific  
Ševčenko Society, Canadian Branch, Toronto.

The Trypillian Culture belongs to the oldest agricultural civilizations of prehistoric Europe. It was the exceedingly beautiful painted pottery, the highly developed architecture and very interesting plastics which put this culture in the first place among all Neolithic cultures of Eastern Europe.

The Trypillian houses, built of wooden logs and clay bricks, on a system unknown elsewhere in Neolithic Europe, sometimes were similar to the Greek megaron. Three clay models of the Trypillian houses, found near Kiev, give a good idea of these prehistoric dwellings. The pottery making was the best developed craft. Among all the ceramic groups of the Neolithic era in Europe the Trypillian holds the first place, for its technique of preparing clay, its wealth of forms and painted ornamentation. The leading motifs of this decoration, the main expression of the artistic spirit of the Trypillians, were spirals and volutes. Their fantastic ingenuity and boldness of design has made them the finest specimens in the whole Neolithic era. Fairly frequently there are found specimens of

figure painting (domestic animals, occasionally a human figure), which had a specific magical meaning. Human clay figures, almost exclusively feminine, either sitting or standing, the former more realistic, the latter more simplified, as well as animal clay figures (frequently of the bull) are samples of Trypillian plastic art and have a religious meaning also.

The origin of the Trypillian tribes, their burial rites, painted ornaments, and the chronology of the Trypillian culture are the chief problems which are facing archaeologists in studying the Trypillian Culture. The most probable opinion seems to be that the Trypillian people were native in the Dnieper region, their art of painting pottery was not imported from Asia Minor but local, their dead were buried as well as burned, and the duration of their culture can be put in the limits of the III-II millennium B.C. In general the Trypillian Culture was an important link between the Spiral-Maeander pottery Culture in Western Europe and the Mediterranean circle of prehistoric civilizations. Therefore the Trypillian tribes belonged to the most civilized nations of the ancient world.

THE MEGARON TYPE HOUSE IN THE NEOLITHIC PERIOD IN CENTRAL EUROPE: *George H. Allen*, Dumont, New Jersey.

This type of house appearing in different periods in Central Europe left an enduring influence on building in certain areas. Our designation for it rests on analogy with the megaron of the Aegean world but does not imply any particular relationship with it.

In keeping with environmental and functional influences, this megaron type house was an isolated structure with walls of post and wattle or palisade work and was rectangular, long and narrow, in plan. The roof was gabled, the ridge running lengthwise. The earliest examples belong to the Danubian culture or some of its derivatives, and probably to the second half of the third millennium B.C.

Southern Wuertemberg and the adjoining lake region of Switzerland have furnished by far the most important evidence for this type in the neolithic period. Here tangible remains of construction are largely preserved by the

nature of the soil in moorlands. The houses rested directly on the ground or on platforms raised somewhat on piles above the ground.

† The original single-room structure developed in the direction of its longitudinal axis, expansion occurring through interior growth and division or incorporation of external elements of construction. The latter is much the more interesting process. Here a porch or prodomos developed through forward extension of the roof supported by projection of the side walls, by posts, or by both. This prodomos often became an additional enclosed room by erection of a wall across its front and served as a seat for the domestic tasks. But the expansive tendency often continued, producing anew a prodomos. Long afterwards, the prodomos became the link for attaching a stable or store-house in the same alignment.

The homely, utilitarian prodomos of the Central European house of megaron type contrasts strangely with the formal vestibule of the Prehellenic megaron.

(The author having died on 20 Nov. 1950, this paper was read by title).

ASIATIC SARCOPHAGI AT ANKARA AND BEIRUT:  
*Marion Lawrence*, Barnard College, Columbia University.

Since the publication of the catalogue of Asiatic sarcophagi by C. R. Morey, twenty-five years ago, many additional examples have come to light. The largest group of these is in Ankara where an important columnar sarcophagus of Sidamara type, complete with its cover, was excavated in 1930. While this has been discussed in several articles in scholarly journals, there are fragments of seven other columnar sarcophagi most of which are virtually unknown as they have been published only in an obscure Turkish periodical. Two fragments are of especial interest, one iconographically as it shows Aeneas carrying Anchises on his shoulders. It is of the rare type with a horizontal entablature, is of Lydian technique and may be dated *ca.* A.D. 180. The other reproduces almost line for line a section of the hunting scene on the back of the Sidamara sarcophagus itself.

A large and beautiful fragment from the

front of a sarcophagus of the three-aediculae type was excavated in 1935 in Beirut and is now in the Museum there. It is unpublished and is of great interest. It shows Icarus wearing one wing while Daedalus prepares the other. A group of a rider with a running youth is in the central aedicula and a bearded philosopher stands at the right. Both these latter types appear also on the fragment found in Rome in 1931-32 and now in the Museo dei Conservatori. The Beirut sarcophagus is of Lydian technique and may be dated *ca.* 170.

THE CITY PLAN OF ANTIOCH: *G. Downey*, Harvard University, Dumbarton Oaks Research Library and Collection, Washington, D.C.

The main features of the topography of Antioch can be reconstructed from extant monuments, results of the excavations (1932-1938), study of an airplane photograph of the modern town and comparison of this with the plans of other Seleucid foundations in Syria, and literary evidence, which for certain periods of the city's history is extensive.

The foundation of Seleucus I (300 B.C.) consisted of a rectangular walled city approximately 1.5 km. in length and 1.0 km. in width, plus a native quarter (half the size of the main foundation) outside the wall. The first major enlargement was made by Seleucus Callinicus and Antiochus the Great, who settled the island opposite the city in the Orontes (approximately 1.5 km. x 1 km. in size). Antiochus Epiphanes added a final quarter (Epiphania) which lay between the older parts of the city and Mount Silpius, probably extending up the slope of the mountain. His quarter included a new agora, designed to supplement the original agora which seems to have lain near the river. The Romans, notably in the reign of Augustus, carried out a major building program which integrated Epiphania with the older parts of the city and included the construction of a monumental colonnaded street which ran through the middle of the city on the long (north-south) axis. This street, whose course is still visible in the airplane photograph, has been explored by excavation at several points. After the city was captured and sacked by the Persians in A.D. 540, it



was rebuilt on a smaller scale, with a contracted circuit-wall. The main features of the plan of the city can now be restored with some confidence. C. O. Müller's hypothetical plan (1839), based solely on literary evidence, which has been the map which scholars have generally used as a source of knowledge of the city, is found to be remarkably accurate in the essential points.

AN EPIC THEME IN GREEK ART: *Matthew I. Wiencke*, Yale University.

This paper is an analysis of the known representations in Greek art of the Death of Priam, a theme which is associated with the *Epic Cycle*, in particular the *Iliupersis*. For this study the writer has collected some thirty photographs of the subject from museums in this country and abroad, principally of black- and red-figure vase-paintings. Several of the photographs are new or now supplement the line-drawings which are to be found in earlier publications.

The object of much previous research in the problem of the *Epic Cycle* has been chiefly philological and historical, i.e., to answer the difficult questions of authorship and date and to ascertain the contents of the lost poems and their relation to Homer. In the present paper, the nature of this research as carried forward by Welcker, Bethe, A. Schneider, Carl Robert, and T. W. Allen is briefly reviewed. On the basis of Allen's clear summary of what is known for certain about the *Iliupersis* from ancient writers, it is all the more apparent how elaborate and fragile a structure modern scholarship since Welcker has erected upon the most meagre evidence. To support certain literary theories regarding the *Iliupersis*, scholars such as Bethe and his followers have appealed to representations of the theme in Greek vase-painting, where one encounters a variety of composition which suggests to the literal-minded the disturbing possibility of two or more versions of the same epic. For example, in some scenes Priam lies dead on the altar; in others he is seated and holds the lifeless body of Astyanax on his lap; in still others Neoptolemos, standing by, brandishes the body of Astyanax above Priam who has taken refuge at the altar. To support the theory that a single epic must lie

behind all of these representations ingenious theories have been advanced which suggest that a single vase-painting may bring into one composition more than one scene of the epic; for example, the death of Priam at the altar and the fate of Astyanax who is to be hurled from the ramparts of Troy.

This line of reasoning regards Greek narrative art as conscious and literal illustration of existing epics and insists upon exact correspondence at every point. The more searching problem, however, is not art as an illustration or imitation of literature, but the relation between two distinct art forms. According to the former, the vase-paintings are examined for possible clues from which lost works of literature may be recovered. It is the contention of this paper that such inquiry confuses two different forms of art. The attempt on this basis to go beyond the vase-paintings to the lost *Iliupersis* is analogous, for instance, to the quest for lost Pheidias or Polycleitan sculptures through a study of Roman copies. In this paper, rather, it is suggested that such use of vase-painting be abandoned in favor of a study of the continuing theme as we have it in art. Thus it is not our purpose to establish evidence for a lost epic or to describe its contents, but to follow the theme in art from the works of sixth-century sculpture (the pediment at Corfu) and black-figure vases to late fourth century painting. In both art and literature the theme has its own history and development. The frequent recurrence of the subject in the sixth century attests to the vitality of the theme in an age when Greek epic is still a dominant literary form.

In matters of chronology the study draws freely upon the invaluable scholarship of Professors Beazley and Langlotz and Miss Richter. The analysis of the several examples attempts to show how the theme changes over a period of some two centuries. In the works of the archaic period, the portrayal of struggle in the figures of Priam and the warriors is comparable to similar themes in the contemporary pedimental groups and sculptured metopes; in late archaic and early classical examples traditional elements of pose and composition persist but the earlier vigor of the struggling figures yields to new concepts of idealized forms in repose. In late classical and fourth century painting the

same subject assumes the mannerisms and softening influences and exaggerated emotions of the contemporary art.

This study, then, presents a single theme in Greek art in which an older tradition, defined in the age when epic was a prevailing literary form, continues, however re-formed and expressed anew, over a period of two centuries.

It is the study of the persistence of a traditional form and subject in art whose vitality is not dependent upon imitation but upon re-creation.

THE BASEMENT OF THE NEREID MONUMENT AT XANTHOS: *Carla Gottlieb*, Columbia University.

No summary of this paper has been received.

## ARCHAEOLOGICAL NEWS

### CLASSICAL LANDS

#### GREECE

By ELIZABETH PIERCE BLEGEN

#### PLATES 4-9

IN spite of warlike threats advancing and retreating from this part of the world there has been great archaeological activity this past year in the Eastern Mediterranean, and Athens has been a centre not only for the archaeologists working in Greece but for those passing through to their excavations in Turkey, Cyprus, Samothrace, etc. Altogether it has been a good year with many valuable new discoveries made in all sections of the classical and prehistoric fields.

**Museums.** In Athens the National Museum has opened two more rooms, making six in all now available to the public. The fifth room has a very carefully selected group of funerary monuments: stelae, loutrophoroi and lekythoi in marble and a few white painted ones in smaller side cases, bronze mirrors and red-figured vases. The sixth room shows a selection of examples of fourth century art in marble, bronze and pottery. The Epigraphical Museum of Athens is being rebuilt and will be re-arranged with a large central court and well-lighted rooms opening off it. The Museum at Heraklion (Candia) in Crete has several rooms now open and one can once more study the series of frescoes from Knossos in the original and not from the reproductions put up in the Palace by Sir Arthur Evans. Mr. Emmett L. Bennett, Jr., who has been working on the Linear B inscribed tablets found at Pylos by Mr. Blegen in 1939, came to Crete to collate the Knossos tablets in the Museum at Herakleion with the texts Sir John Myres is preparing for publication. He found many additional pieces which may now be added to Sir John's list. At Corinth a new wing is being added to the Museum to accommodate the large collection of

pottery and terracottas and to provide extra storage and workrooms.

#### French School, 1949

Three Open Meetings were held at the French School in May, 1950. At the first of these, the Director, M. Robert Demangel gave a summary of the work done at various sites during the year 1949. M. Gallet de Santerre, the Secretary of the School, has given me the following report of this work:

**Delos.** At Delos M. F. Robert, in connection with his publication of the "Three Sanctuaries of the Delian Shore," has cleared the road to the southwest of the Dioscourion and has found at the edge of the sea about 100 m. south of the Dioscourion a badly ruined building with several terraces, undoubtedly a sanctuary.

M. E. Will in his clearing of the terrace of the Sanctuary of the Syrian Gods in the upper valley of the Inopos has proved that the little theatre belonging to this Sanctuary was surrounded on the north, east and south by a large building in the shape of a Greek II which was undoubtedly intended to guarantee the secrecy of the mystic representations given there.

M. J. Delorme continued his work of tracing the line of the wall of Triarius,<sup>1</sup> this year on the section running from the theatre to the sea.

The most important work at Delos was that directed by MM. J. Delorme and J. Marcadé who excavated the large house discovered in 1948 on the slope of the hill above the Middle Valley of the Inopos to the west of the Sanctuary of the Gods of Samothrace. This building is very large (ca. 37 m. by 19 m.), erected on a steep slope (pl. 4, A). Parts of five floors have so far been identified. On the ground floor there are several rooms and a large court with three porticoes, on the north, east and west. All the columns can be set up again *in situ*. They were surmounted by a stone entablature which supported a second colonnade. This unusual type of building, hitherto unknown at Delos, can be

<sup>1</sup> Reported in last year's News, *AJA* 53 (1949) 366.

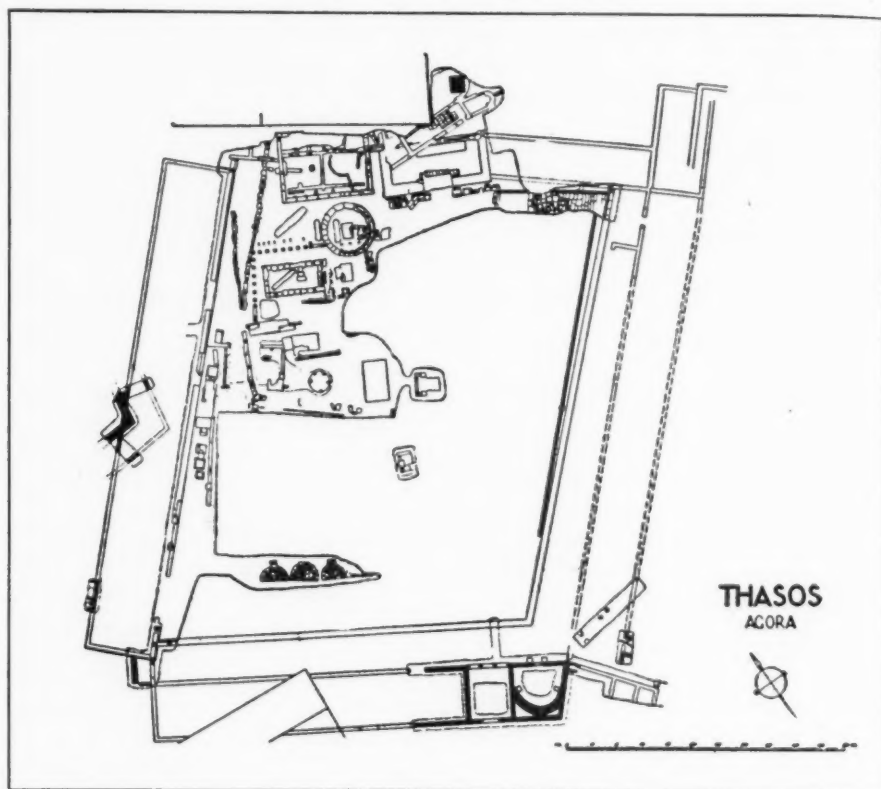


FIG. 1. THASOS. PLAN OF THE AGORA AFTER THE 1949 EXCAVATIONS.  
(COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.)

reconstructed. The south wall of the court has two niches, in one of which was discovered a fine marble figure of a woman, perhaps a nymph. Stairways, unusually well preserved, lead to the upper floors. Many interesting inscriptions and several other pieces of sculpture were found in the course of this excavation but none of them give any clue to the purpose of the building. Among the sculpture was a very fine head of a youth of the Hellenistic period and an archaizing Hermes head in the style of Alcámenes.

**Crete.** At Mallia in Crete, M. F. Chapouthier made several test pits to verify chronological conclusions and also cleared more completely the outer west court. M. A. Dessenne continued his excavation of House E found in 1948 in the South Quarter of the Minoan town. It appears to be one of the largest at Mallia, the "bathroom" being twice the size of the one in the

Palace. This house was lived in during the first and second period of the Palace and had been re-occupied in L.M. III. This is the first instance of such a reoccupation on the site of this Minoan town. Interesting examples of L.M. III painted pottery were found. M. H. Gallet de Santerre studied the rich collection of painted pottery and also the undecorated vases found in 1948 in House Z, to the east of the Palace. These will appear in the forthcoming fascicule of *Etudes crétoises*.

**Thasos.** At Thasos the following members of the French School at Athens were working in the summer of 1949: MM. R. Martin, Ch. Delvoye, J. Pouilloux, P. Levêque, G. Roux, M. Michaux; Mlle Dunant and M. C. Tousloukof for topography. They continued the excavation of the Agora which had been begun the preceding year. This second campaign was devoted to the clearing of the north and north-



east sections of the Agora (fig. 1). A fourth century complex, consisting of a peribolos formed of small separate bases surrounding the foundations of a temple facing east towards an altar, has been tentatively identified by the excavators as the Sanctuary of Zeus Agoraios formerly identified with another monument north of the Agora. The bases of this peribolos show on their upper surface setting marks for marble posts like those of the temenos of the Eponymous Heroes in the Agora of Athens. To the northeast of this group is a tholos whose circular foundations are still intact measuring 10.90 m. in diameter. This building, dating from the end of the third to the beginning of the second century B.C., was never covered and so far cannot be identified—it is perhaps the Heroon of Telesicles. At the northern corner of the Agora only the southeastern part of another building was cleared. To the north of the tholos, the Hellenistic building in poros, (III or II B.C.) was not a sanctuary but without doubt one of the large administrative monuments of the city. It was divided into many rooms but its plan is difficult to recognize as later buildings have confused the earlier lines. Further excavation in the building with *paraskenia* showed that it was in use from the fourth century B.C. to the fourth century A.D. To the north of this was found a Christian basilica with nave and two side aisles which proved to be a rich treasure-house for inscriptions since inscribed blocks from neighboring monuments had been re-used in its walls and pavements. Among these was one of the end of the fifth century B.C. giving a law dealing with attacks on the security of the State, another had fragments of a letter from L. Sulla to Thasos, notifying the city of a *senatus consultum* granting it privileges because of its loyalty during the war with Mithridates; another contained a letter from a procurator of Vespasian to Thasos. Many inscribed amphora handles with Thasian stamps and numerous coins, Greek, Roman, Byzantine, Mediaeval and modern were found.<sup>2</sup>

**Argive Heraeum.** At the Argive Heraeum M. P. Amandry, and Mr. J. L. Caskey, the Director of the American School, carried out a small excavation along a stepped poros wall

on the eastern slope of the Sanctuary. It appears to have been a supporting wall for the terraces of the fifth century temple. Sixteen courses are still preserved. At the edge of the lower cutting for this wall there was discovered a layer of earth crammed full of small archaic votive offerings. The vases, all small in size, are of local manufacture. A group of Corinthian vases found at the same time provides the date. The deposit includes also several figurines in terracotta of the Argive type and some ex-votos in bronze, notably the lower part of a kouros in perfect preservation.

**Delphi.** At Delphi, M. P. Amandry has put back into place part of the paving of the opisthodomos of the great temple and some architectural elements on the long north side of the building. Under the ramp at the east end of the temple he discovered two structures belonging to the Geometric Period, both provided with well preserved ovens. Farther down the slope MM. L. Lerat and J. Pouilloux have cleared some traces of buildings which provided a mass of Mycenaean pottery (L.H. III b)—especially noteworthy being the fragments of a magnificent vase decorated with a polyp (pl. 4, b) and those of a dozen terracotta figurines, all broken in antiquity. One must interpret these finds as a new indication of an established cult in the Mycenaean period in the same region where the future temple of Apollo was built. MM. Lerat and Pouilloux have also investigated the northeastern part of the Sanctuary down to the Mycenaean level. Behind the grotto (niche) of Lilaia, they found a system of water channels leading to the northwest towards the so-called Kerna fountain, situated at the foot of a rocky cliff. A complete system of basins or reservoirs had been installed in this part of the temenos; according to M. Pouilloux the location of the celebrated fountain Cassotis must be placed near this grotto of Lilaia. A new study of the Lesche of the Cnidiens has produced exact information about the repairs which this monument underwent at various times. It was built at the beginning of the fifth century B.C. on the highest terrace of the Sanctuary, in the most exposed spot where the torrents of mud from the Phaedriades came down; it was damaged

<sup>2</sup> A detailed report of the 1949 excavations at Thasos appears in *BCH* 74 (1950).

during the fourth century, in 373 perhaps, at its north-west and south-east corners and undoubtedly also its roof. During this same investigation part of a Geometric settlement was cleared, work on which had been begun farther west, in 1934 and 1935 (pl. 4, c). Three houses provided with hearths or ovens were brought to light (pl. 5, A). The pottery is "protocorinthian geometric" or "Aeginetan", and dates from the second half of the eighth century. The lower, west house goes back to the first half of the seventh century (pottery "Corinthian geometric") (pl. 5, B-C). Many archaic bronzes were also found. The excavations of 1949 have enabled the members of the French School to establish the northern limit of the Sanctuary before the fifth century, that is directly north of the monument of the Thessalians and of the Temenos of Neoptolemos. It was in the time of the Alkmaeonids that the Hieron was considerably enlarged and extended above the dwellings of the older inhabitants. The excavators were also able to verify the hypothesis made by M. Lerat in 1933, that the statues of the "Philosopher" and the "Themis" belonged to the horseshoe-shaped base. Casts of these statues fitted exactly into their emplacements. The restoration of the following monuments was also undertaken: the Thessalian Base of Daochos, the eastern end of the Ischegaon or so-called base of Corcyra.

On the site of the Roman Agora, soundings produced objects of various periods from an ancient fill. This region was apparently not used in Greek times. To the west of the Sanctuary, M. G. Roux studied the "Hermaion" and the enclosure which adjoins it on the east and found traces of a cult installation earlier than the end of the sixth century, going back to the Geometric period. About 500 B.C. artificial terraces were constructed here supported by polygonal walls. Roman and modern buildings have destroyed all traces here of any occupation in Classical and Hellenistic times.

#### French School, 1950

**Thasos.** The French School continued, in the summer of 1950, their excavations at Thasos. The campaign, directed by M. P. Levêque, lasted from June 4th to August 24th and had

four principal objects: to finish clearing the Early Christian basilica, partially excavated in 1949; to determine the topography of the SE. end of the Agora; to continue the excavation of the court of the Agora; to carry out trial investigations in the fields beyond the Agora where chance finds had been made in the past.

The basilica proved to be a building with central nave and two side aisles, oriented toward the east and ending originally in a single semicircular apse (pl. 5, D). The columns were set on bases which rested on square socles. In the central nave there was a tomb with a skeleton of a man, while the northern aisle had a well and a bench. To the west of the door which led from this northern aisle into the narthex there was a mosaic with a dedicatory inscription of the fifth or fourth century A.D.,  $\Theta\iota\epsilon\upsilon\varsigma \text{ ETXHE AKAKIOT}$ . In the outer west wall there were two doors. Against the north wall of the narthex were built three underground vaults opening at the west on a corridor which ran north and south. This was covered with re-used ancient blocks or paving stones which in many cases showed interesting inscriptions. They were decorated with painted Latin crosses of a type which was widespread at the beginning of the fourth century A.D. One can still read some of the painted inscriptions, one of which mentions the name of  $\text{AKAKIOT MAPTTPOZ}$ . This *martyrium* must be dated in the fifth century and is therefore later than the first period of the basilica which goes back to the fourth century.

In the southeast section of the Agora (pl. 6, A) the exploration of the "slanting portico" was continued. This is of mediocre construction and probably dates from the second century B.C. Behind this portico is a large building divided into twelve separate rooms which were probably storerooms; it appears to have been built in the fourth century B.C. and continued in use for a long time.

An important area of the open court of the Agora was cleared, namely that in front of the tholos, the building with the *paraskenia* and the "slanting portico."

In a field bordering the road which leads from the church to the Hotel Acropolis, the excavators cleared a twenty metre length of a great wall with orthostates and a court with a

peristyle which extends inward from this wall. These probably date from the fourth to third centuries B.C.

Fifty-eight fragments of sculpture were found, two of which—the lower part of a Koré in Parian marble and a statuette of a seated goddess—are archaic, the others Hellenistic or Roman—notably a fine female bust, a group composed of a nude male figure and a draped female one and a bearded head of a Roman emperor.

The small finds included lamps, Classic, Hellenistic and Roman; two small bronze statues of the Roman period and many objects of daily use; and more than fifteen hundred coins, Greek, Roman, Byzantine and later, the most numerous being those of Roman Imperial date. There were also terracotta figurines, fragments of vases of many periods, and more than one hundred stamped amphora handles, nearly all Thasian in origin. Of the inscriptions, most of which come from the re-used blocks in the Early Christian basilica, some have unusual historical interest. One gives a law, cut boustrophedon, regulating the wine trade, probably dating from the fifth century. Seven new fragments were found of a letter from L. Sulla to Thasos, complimenting the Thasians for their attitude during the war against Mithridates; a letter of Cn. Cornelius Dolabella summarizing the former; a letter from Claudius to Thasos followed by a letter from Marcus Vettius, proconsul at Salonica; eleven fragments of new theoric lists; dedications; many Byzantine texts from the basilica.

**Gortys.** The excavations at the Asklepieion of Gortys in Arcadia, which had been interrupted in 1942, were renewed for a month from August 10th to September 10th, 1950. They were under the direction of H. Metzger. The temple, only a small part of which had been cleared in 1942, has now been entirely excavated with its poros foundations, eleven courses high at the east and six at the west end (pl. 6, B). None of the superstructure was found. To the southwest of the temple a building of the Roman period was partially excavated. It consists of a large square hall at the east and two smaller rooms at the west. West of the church of St. Andrew the foundations of an apsidal building were found. It may be an

Early Christian basilica. A hundred meters north of the temple a small Hellenistic structure was cleared. It may be a treasury. It has two symmetrical square rooms and an elongated recess. To the north of this there is a large square building with an entrance to the east; this should be compared with the *Katagigion* placed at the southeast end of the Hieron at Epidauros. Below this is a building which has been only partially cleared—a court or central vestibule surrounded by rooms of various sizes and shapes. Along its north wall a drain made of overlapping tiles leads to a room with a mosaic floor. This edifice recalls Building E of the Asklepieion at Epidauros. Among the finds recovered in the former are a bronze statuette of a woman wearing a peplos, holding an oenochoe in her right hand and with her left steadying the calathos on her head. This belongs to the second half of the fifth century.

**Itanos.** At Itanos in eastern Crete investigations were made at the end of the summer of 1950, by MM. H. Gallet de Santerre, A. Desenne, and J. Deshayes. Their aim was twofold: to explore the ancient city of Itanos and to reconnoiter the environs of the site. At Itanos itself a series of trial pits were made in the necropolis and on the acropolis near the sea and in the lower town. In the necropolis most of the tombs had been plundered and those which remained untouched produced only the common pottery of the Hellenistic period. A few scattered Geometric sherds were found. A large funerary monument consisting of a vault covered with slabs of blue limestone and with a surrounding courtyard paved with poros slabs, had also been damaged by illicit diggers. The acropolis had been disturbed in Byzantine and modern times to such an extent that no clear stratification could be obtained: Protogeometric, Geometric, Archaic, Classical and Hellenistic sherds were all mixed together. There was a great abundance of the Geometric ones showing that the occupation of the site in that period had been important. The same conditions were found in the lower city. Great Byzantine constructions, streets, houses, a building with an apse, etc. (pl. 6, c), were cleared. These could be dated by the finding of Christian lamps and sherds decorated with the cross. A metric inscription, late but of great interest,

mentions a temenos of Leucothea hitherto unknown at Itanos.

Outside the city the most noteworthy results were obtained two kilometers south of Eremoupolis (Itanos) on a hill to the west of the palm grove of Vaī, where a new prehellenic establishment has been found. This consisted of a solid wall with salients built of great blocks of blue limestone, belonging to a Minoan building, probably a house, which is today almost entirely destroyed. In spite of this, however, the finds were relatively abundant and consisted of pottery of good quality, some of it polychrome; most of it belonged to L. M. Ia and is decorated with leafy branches, spirals, etc. There were also many bronze tools—one pick is perfectly preserved.

**Delphi.** At Delphi most of the work in 1950 was that of restoration or revision in preparation for publication. A few trial trenches were dug as preliminary to future research. The ramp which led up to the east façade of the Temple of Apollo had been taken up in 1949 to permit excavation of the Mycenaean and Geometric levels below it. M. Amandry has now replaced it and consolidated it with a bedding of concrete (pl. 6, D). In the theatre some trial pits were dug to verify the facts before publication. Under the orchestra the great Greek drain which runs under the limestone paving and the Roman aqueduct which crosses the theatre diagonally were cleared and studied. At the edge of the podium the removal of architectural pieces which did not belong there brought to light a sort of loge or box which was undoubtedly protected by a dais. A drain caught the water under the steps of the cavea and carried it outside the wall of the west analemma. In front of the door of the diazoma, rocks and masonry blocks appear to have belonged to a ramp or stairway leading to the road up to the Stadium. Finally, the scene buildings were cleared out and the rooms under them. These investigations led to the discovery of several inscriptions and many fragments of sculpture; among the latter was a bit of the archaic marble frieze from the Treasury of the Siphnians.

M. J. Bousquet, working during the months of September and October, 1950, tested the unexcavated region near the East Baths and the Portico of Attalos where the finding of a

stele of Dionysos Sphaleotas leads one to place the sanctuary of this god. He discovered *in situ* the euthynteria of the base which supported the stele, second century in date, and a wall which he considers to be the peribolos of the sanctuary. A new fragment of an inscription bears the name ΔΙΟΝΤΣΩΙ, fourth century. Below is a Geometric layer. M. G. Roux studied, for their definitive publication, the porticoes east and west of the Sanctuary and discovered the base of the Column of the Dancers.

**Delos.** At Delos, as at Delphi, this year the French School limited its activities to verification for publication and to some restoration of monuments. M. Marcadé worked on the Hellenistic sculpture. New joins have now permitted the completion of several archaic statues, i. e., the Armed Athena and the Seated Hera; the Hermes Propylaios of the fourth century has been set up on the Amphictyonic inscription that it surmounted. The decorative sculpture of the Monument of the Bulls has been restudied and rearranged. M. Ch. Dugas has finished his fascicule on the red-figured vases of Delos and Rheneia (Museums of Delos and Myconos) for the *Exploration archéologique*. M. H. Gallet de Santerre, with the help of the architect, M. Y. Fomine, and M. C. Touslovkof, topographer, studied the Temple of Leto and the Granite Monument. The Syrian Sanctuary was studied by E. Will and plans were drawn by his brother the architect. MM. J. Delorme and Y. Fomine finished the reconstruction of the interesting house excavated in 1948 and 1949 on the slope of the lower valley of the Inopos. The peristyle of the court has been set up in its entirety, the numerous elements of the architrave and the colonnade of the second floor have been replaced in their original positions, one room of the house and the sides of the court have been covered with terraces of concrete (pl. 7, A). One has now at Delos a unique architectural ensemble: a double superimposed colonnade, a balustrade around the second floor gallery. Further restoration can still be done here.

**Cyclades.** Explorations were undertaken by various members of the French School in several islands of the Cyclades. At Tenos, M. G. Roux carried out supplementary investigations in the Sanctuary of Poseidon and Amphitrite, formerly excavated by MM. P. Graindor and



H. Demoulin. He was able to determine the extent of the temenos and to examine the constructions in front of the temple as well as the temple itself, which had been at first only a simple naos but was expanded in the third century into a peripteral temple with six columns on the façade. He also studied the open areas which extended to the north and east of the temple as well as the monuments built on them, i.e., a North Building, perhaps an *hestiatorion*, an exedra-fountain of the fourth century, a built altar, a paved way leading from the temple to this altar. Two inscriptions were discovered by chance in modern walls near the Sanctuary.

Two members of the School, Mlle Dunant and M. Roux, made a trip to the island of Keos in May to study the possibilities for future excavation there. On the site of Coressia almost nothing remains of the ancient city; at Ioulis (modern Chora) the acropolis is covered with mediaeval and modern ruins but one can distinguish some traces of the Greek circuit wall. At one hour's walk in the direction of the ancient Poiessa rise the remains of a beautiful Greek tower, preserved in some places to a height of 5 m. and belonging to the same fortification system as the tower of Haghia Marina published by P. Graindor. At Poiessa itself there are very few ancient ruins. Finally Carthaia, on the southeast coast, has been wickedly pillaged by the peasants in the course of these last years. The ramparts are still visible for almost their whole extent. From Pythion came some important inscriptions, which serve to identify the site, but almost nothing else remains. Another temple to the right of the entrance could be usefully restudied. There are some unpublished inscriptions there.

For the first time methodical underwater researches were undertaken on the shores of Greece during the summer of 1950 by a group of specialists whom the French School had invited to come and collaborate with them. The diving apparatus employed allows the bottom of the sea to be examined to an average depth of 40 m. Certain points on the north shore of the Peloponnesus and the coast of Attica were explored in this way. At Marathon they found

the location of several sunken ships loaded with amphoras. A great number of anchors were recovered, most of them of stone with the anchor-stock of lead; one anchor is made of lead with cappings of wood; two stone sockets for masts and several amphoras were also brought to the surface.<sup>3</sup>

#### British School

**Mycenae.** This summer the British excavations at Mycenae, which were interrupted by the war in 1939, were resumed. Further exploration of the Prehistoric cemetery, of which the Shaft Graves formed a part, resulted in the discovery, outside the walls, of nine more graves adjoining those found in 1939 and of fifteen graves within the walls underneath the House of the Warrior Vase. Most of the graves had been plundered, but enough evidence, mainly ceramic, was discovered to fix their date.

An effort, not entirely unsuccessful, was made to follow up the line of the Middle Helladic fortification wall of the earliest citadel discovered in 1939. The so-called gallery first noted by Steffen was examined. This is not a gallery built in the thickness of a Cyclopean wall like the famous galleries of Tiryns, but a small chamber built with an inverted V roof at a later date against the inside of the citadel wall.

Within the citadel the building known as Tsountas' House, because it was excavated by that scholar in 1886, was re-examined and many fresh details came to light. The whole complex proves to be of one period and to consist, on the upper level, of a shrine which is approached by a lane leading from a stepped street. There is an imposing entrance with broad steps of stucco. This leads into a large room which has at its south end a large altar-hearth of stucco. On the west side of this and also of stucco is a hole in the shape of an inverted cone which could have been a stand for a cult vessel such as a conical rhyton. By the side of this is a runlet which led into a jar set in the ground and in front of the rhyton stand is a bolster-like object of stucco of unknown purpose. Near the altar-hearth too was found a large flat dish with vertical sides, probably a vessel for offerings. In the room behind the altar-hearth Tsountas found an

<sup>3</sup> For this report I am indebted to M. Gallet de Santerre, Secretary of the French School at Athens.

ivory wing, some ornaments of gold, glass, and bone, a scarab of Queen Tyi, and the painted stucco tablet with a scene of women worshipping a divinity bearing a figure of eight shield. One of the glass ornaments seems to represent a goddess. Outside the building on the west Tsountas found the fragment of fresco showing a row of masqueraders wearing asses' heads. From the shrine an internal staircase leads down to a house on a lower terrace. This has a small court and a megaron by the side of which were originally other rooms above an extensive basement approached by a stone staircase. In or near the building were found four miniature vases, probably votive, three of which are barely larger than thimbles. From a survey of this evidence we may consider the building as a shrine with a priest's house attached.

Outside the citadel the tholos tomb known as the Epano Phournos was cleared thanks to the technical help courteously afforded by the Greek Archaeological Service. This had been plundered long ago, but in it were found fragments from eight or ten large amphorae of the early L.H. II Palace Style which confirm the date already suggested for the tomb.

To the southwest of the Tomb of Clytemnestra a Cyclopean terrace attracted attention. This proves to be the foundation for a large and important building. A basement gallery lined and floored with thick clay plaster and over twenty metres long was cleared. It runs parallel to the main terrace wall and at its northern end was found a group of thirty stirrup jars of varying shapes and decoration. The building and its contents had been destroyed by a fire so violent that it had distorted and even partly vitrified some of the stirrup jars. Many of the jars still had their clay stoppers (pl. 7, B). These, which were in the shape of champagne corks, had strings attached which seem to have been wound round the neck of the spout. The strings presumably were to fasten the stopper in the spout or else to enable the stopper to be extracted with greater ease. Over both stopper and spout was placed a cap of clay which was pinched in by the fingers against the false spout. The finger prints are perfectly visible. Finally the clay cap while still moist was sealed with repeated impressions of a seal stone. Many of the impressions are still clear

(pl. 7, c). One shows three women dancing, another an ox scratching its neck with its hind leg, and a third, the commonest, a demon standing between two lions. The plunderers who had set fire to the house had obviously deliberately overturned many of the stirrup jars. From some they pulled out the stoppers. From others they had broken off the spouts. The object of this was no doubt to waste the liquid contained in the jars and also to add fuel to the fire. The liquid was probably oil, for some of the fragments when subjected to heat have an oily touch and even smell of oil. Hardly any other liquid but oil would have helped the fire to burn so fiercely. From the main gallery side rooms lead off. In one of these which was partially explored stands a row of large broken pithoi, probably storage jars for oil. They were set between low partitions of crude brick and in the floor is a shallow sunken area, probably a catchpit for spilt oil. There are indications that this building now known as the House of the Stirrup Jars was one of a row and that it was not the first to stand on the site. Underneath the floor of the main gallery were found some fine fragments of fresco. The best preserved show a man carrying by means of a pole over his shoulder some heavy object, perhaps a sedan chair.

On the west of the slope adjoining the Lion Tomb, where the Greek Archaeological Service has made this year most interesting discoveries, the British expedition at the request of the Greek authorities resumed the exploration of the Cyclopean Terrace Building discovered in 1923. Here a large chamber, with Cyclopean walls three metres high and over a metre and a half thick, was cleared. This stands above an earlier floor underneath which a rich deposit of L.H. II-L.H. III A pottery was found. Other adjoining Cyclopean walls indicate that this is the western end of a complex of which the Greek archaeologists are exploring the eastern end. It is to be hoped that the existing Greek-British co-operation in the exploration of this important area will be resumed another season.

On the eastern side of the ancient roadway which leads from the Mycenaean causeway towards the Argive Heraeum and above a revetment wall running along the bank of the stream, Mr. J. M. Cook, Director of the British School,

who joined the expedition for a fortnight, found the ruins of a small archaic shrine with many archaic terracotta figurines similar to those from the Argive Heraeum and much pottery dating from the late Geometric period in the eighth century to the destruction of Mycenae in the fifth century. Hellenistic tiles show that the site was reoccupied in that period.<sup>4</sup>

#### American School

An Open Meeting was held at the American School of Classical Studies on March 22, 1950 at which the Director of the School, Mr. J. L. Caskey, spoke on the "Activities of the School, 1949-1950," and Mr. Homer A. Thompson, Field Director, on the "Excavations in the Athenian Agora, 1949." Mr. Thompson's report on the fifteenth campaign in the Agora, in 1950, is given below:

**Agora.** In the spring and summer of 1950 the American School of Classical Studies carried out its 15th season of excavations in the Agora of Athens. Effort was divided between the more thorough exploration of areas already opened up before the war, the conservation of buildings previously studied and preparation for the reconstruction of the Stoa of Attalos to serve as a permanent Agora museum, a project which has been included in the program for the rehabilitation of museums and archaeological sites in Greece with Marshall Plan aid and which is being carried out by the School on behalf of the Greek Ministry of Education.

In the north central part of the Agora, to the north of the "Giants" and to the east of the Temple of Ares, a complex of private house foundations of the Byzantine and Turkish periods was removed to expose the classical levels. There came to light the continuation of the Panathenaic Way, here surfaced with gravel and bordered on its west side by a stone water channel. Midway between the Panathenaic Way and the east front of the Temple of Ares appeared a massive poros foundation measuring 6.30 m. by 8.90 m. together with a large marble orthostate from its superstructure. The foundation falls on the axis of the temple; it is to be restored with steps leading up from the side of the temple and it is identical in material and

workmanship with the foundations of the temple; it may therefore be identified with assurance as the Altar of Ares.

On the ruins of the Altar lay a bearded male head of marble one half life size, broken from a high relief; it may be dated in the third quarter of the fifth century (pl. 8, B). With this piece are to be associated three, possibly four other heads previously found in the same general area, and a draped female torso (pl. 8, A) of admirable quality from a relief of the order of the Nike Temple Parapet. In view of the congruity of period and provenance it may be conjectured that the new relief derives from a screen for the Altar of Ares.

The late foundation walls in the north central area, built largely of re-used material, yielded, *inter alia*, a number of marble inscriptions including a prytany decree of the second century B.C. with a complete roster of the tribe Hippothontis; the middle part of a life-sized marble *kouros* of the mid-sixth century B.C.; and a fragment from a life-sized marble group of a male figure attacked by a lion, presumably from a hitherto unknown pedimental composition of the late sixth century.

In the large building of the fifth century at the north-west foot of the Areopagus, provisionally identified as a *dikasterion*, a little supplementary digging was carried out to elucidate outstanding problems regarding the plan and the history of the structure. In the course of this work a cistern of the fourth century and a well of the sixth to fifth centuries were cleared; from the latter came fragments of a black-figured pinax with a chariot scene.

Work of conservation was carried out on the Tholos, the Civic Offices and the Odeion in order to assure the preservation of the remains and to make them more intelligible to the visitor. The foundation walls were rebuilt to ground level in dry stone masonry and gaps in the ancient floors were filled with crushed stone.

The archaeological exploration of the Stoa of Attalos and of the earlier buildings beneath it has been completed. It is now clear that the Stoa was preceded on the site by a succession of three public buildings all of which probably served market purposes. Much additional infor-

<sup>4</sup>For this report I am indebted to Professor A. J. B. Wace, the Director of the excavations.

mation was secured about all these structures, particularly about the second of the series: the square peristyle with 14 columns to a side enclosing an open court 39 meters square.

In addition to these large structures, there came to light beneath the north end of the terrace of the Stoa of Attalos a round base of soft yellow poros, 1.35 m. in diameter, with a series of ten leaded sockets for posts around its periphery (pl. 8, c). Weather stains, combined with a deposit of ash, suggest that the monument proper was a rectangular altar; the stratigraphy indicates a date in the late archaic period. A fenced altar in a prominent place at the northeast corner of the Agora square must have been of some consequence; no clue has yet been found to the identification of the divinity.

Close study has brought out a number of new and interesting points about the Stoa of Attalos itself. It has been established, for instance, that in the Roman period most of the very high-ceilinged shops of the ground floor were subdivided by the insertion of mezzanine floors so that the shop-keepers could live in the upper rooms thus formed. Contemporary with the original construction of the Stoa was a capacious fountain house of which the foundations and walls remain at the south end of the Stoa terrace. In the early Roman period another public convenience was added: a latrine set behind the south end of the Stoa so as to be accessible both from the Stoa and from the street that led eastward to the Market of Caesar and Augustus.

The study of the north end of the Stoa terrace entailed the examination of a colonnade of the Roman period, the existence of which had been previously suspected from the appearance of a heavy foundation just south of, and parallel to, the Athens-Piraeus Railway cut. The building is to be restored as a narrow stoa that closed the eastern part of the north side of the square, leaving a narrow entrance to the square between its east end and the terrace of the Stoa of Attalos. The new stoa looked south across the square through a row of eleven columns in a prostyle arrangement; its back must have bordered the old thoroughfare that carried across the north

edge of the square. The order of the building was Ionic patterned on that of the Erechtheion even to the carved drums below the capitals. It has been named the Northeast Stoa.

The close exploration of the long narrow area immediately behind, i.e. to the east of the Stoa of Attalos, revealed a whole series of wells extending in date from the late Geometric into the early Roman period. Their clearing has produced a number of interesting groups of pottery. In the very bottom of one of the shafts, which had proved a failure as a well, was found a much shattered but practically complete black-figured cup of the Siana class (ca. 570 B.C.) (pl. 9, A). Its floor medallion shows a running warrior remarkable for the bearded head with horn-like tufts of hair which appears as the shield device; on the exterior between the handles is a grazing horse on either side.

From a rubbish pit of the mid fifth century B.C. immediately behind the Stoa of Attalos comes a new series of objects illustrating the mechanics of Athenian government. These are small clay plaques, apparently *symbola*, or tallies, cut in half in such a way that any given half would join its original mate and no other. Both faces of two of these plaques (separate halves not forming a pair) are shown in plate 8, D. A complete plaque measured about 0.05 m. long and 0.03 m. wide and was carefully finished and inscribed on both faces, the letters written in black glaze. On one face appears a demotic, written across the top; at the bottom are the letters ΠΟΛ. On the other face, across the middle, is the abbreviation of a tribe name, here Leo(ntis). After the inscriptions had been written, but before the plaque was fired, it was cut neatly in half in an irregular wavy or toothed line which passes through the tribe name.<sup>6</sup> It is obvious that such small tallies could be used for identification, recognition or allotment. Their official character is indicated both by the use of tribe and deme names and by the fabric, which is very like that of official measures. There is as yet no certainty as to their special purpose; their date is the middle of the fifth century.

The technical study for the actual recon-

<sup>6</sup> A third Agora example, not illustrated, is a bottom half, with ΠΟΛ on the one face and Ere(chtheis) on the other. A fourth such plaque is known, found in 1878 in the excavations of the Greek Archaeological Society at the

Dipylon (IG I<sup>3</sup>, 916). This piece, a top half, carries the demotic Xypetaion on one face and thus presumably had Kek(ropis), the tribe of the deme Xypete, across the middle of the other.



struction of the Stoa of Attalos is now well advanced and building, it is hoped, may commence later in the year 1950.

## CYPRUS

BY GEORGE H. MCFADDEN

### PLATES 9-10

**Kourion.** The University of Pennsylvania Museum continued excavations under the general direction of Mr. Bert Hodge Hill on the city site of Kourion in Cyprus during the fall of 1949 and again in the following spring of 1950. During this period Mr. De Coursey Fales cleared the greater part of a theater and bathing establishment. The theater (pl. 9, B) is situated on the steep slope of a hill. At the bottom of this hill there is a gully along which ran the ancient road leading from the plain of Kourion by the sea through the city on the high rocky ground immediately to the west of the broad, fertile plain. The theater faces this road. The auditorium, or *cavea*, of an earlier theater, dating possibly to the third century B.C., was incorporated into a Roman building which is to be dated to the second century A.D. The Roman theater was enlarged in the third century A.D. when a vaulted passage was constructed behind the back wall. Stairways lead from the *parodoi* on either side of the orchestra through this passageway to five short, stepped passages which brought one up to the auditorium. These short passages, or *vomitoria*, led in turn to the *diazoma*, the horizontal passageway that ran between the encircling tiers of seats to which it gave access. The vaulted passageway supported the top of the enlarged auditorium. This auditorium has a diameter of approximately 62 meters and seated probably as many as 3,000 people. Exactly semicircular in plan, it was united to the stage building, or *scaena*, with which it communicated through the vaulted passage and *parodoi*. The *diazoma* was carried around over the vaulted *parodoi* to the *scaenae frons*. This was in marble and was decorated with tiers of superimposed columns in the Corinthian order.

For a while during the middle Roman period the theater served as an arena. At this time it

was possible to reach the orchestra only through the *parodoi*, for the lower seats were raised on a *podium* above it and were thus walled off to protect the audience from the wild beasts.

The devastating earthquakes of the fourth century destroyed the theater which was never to be rebuilt again. Its history, therefore, would appear to embrace a period of approximately six hundred years.

After the final destruction of the theater in the fourth century A.D., a new building was constructed further up the hill immediately to the northeast of it. That part of this building which adjoins the theater was excavated before the war by the late Professor John Franklin Daniel of the Expedition staff. His preliminary report identifies the building as a palace. Mr. Fales has cleared what appears to be the northeast extension of this building near the top of the hill where he has found a bathing establishment. It is probable that this building was constructed not long after the year A.D. 408. A long rectangular room has a mosaic floor in four beautiful panels. The most striking of these probably is the one depicting a KTISIS figure. This long room led to cold water basins (*frigidaria*) also with mosaic floors to the north and east, and through a vestibule to the *tepidarium* with a floor in marble tiles to the west. West of the *tepidarium* was a *caldarium* with two built-in water basins for hot baths. Fires were built in two *praefurnia*, one for each room. The heated air was drawn from *praefurnium* to *hypocaust*, one under the floor of each room, up into the hollow walls. Other rooms in the ensemble include *apodyteria* and a lavatory.

The expedition also continued excavations on the Sanctuary of Apollo in the country near the sea about two miles west of the ancient city. The writer cleared here the main temple of the site and part of a large building immediately to the east of the South Building (*Bulletin, University Museum, Philadelphia*, vol. 14, no. 4, Plan 1, p. 15.)

The Temple faces south on a large paved square and is raised above it on a built-up platform. With its stairway it measures on the platform 42.35 x 15.20 m. It is without a peripteral colonnade. If it had a porch, it was only a shallow one not deeper than the landing at the top of the stairway. It is a double temple with

two cellas instead of the usual one. Each had a central nave with two side aisles which were raised above the naves behind a continuous colonnade in the Doric order. The unfluted stone columns stood on a stylobate consisting of a course of plinths over a course of molded orthostates. The aisle floors were level with the top of the stylobate. The central wall, once the west wall of a smaller single temple, separates the west aisle of the east cella from the east aisle of the west one. These two aisles are interrupted at the north end to permit the east nave with its east aisle and the west nave with its west aisle to communicate. Each has a doorway in the center of its north wall. The main doorways would have been in the center of the south walls, but no trace of these is extant.

Before the single temple was enlarged into the double one, the floor of the east nave extended with its two aisles the entire length of the building.

The lower courses of the walls were in solid stone ashlar masonry. They were covered with lime plaster as were also the columns of the interior colonnade. The roof was of terra-cotta tiles.

At a considerably lower level than the floors of the later temples we have the foundation walls of an earlier building with a different orientation. These may well belong to the classical temple. How long this earlier temple remained in ruins before the single temple was constructed will have to await further excavation and study. The single temple was destroyed, almost certainly, by the earthquake of A.D. 76/77. Its commanding position, plan and orientation with respect to other buildings in the central area of the sanctuary make it almost certain that this was the main temple of Apollo Hylates. After its destruction it was rebuilt and enlarged. The west nave was dedicated very probably to Apollo Caesar whose cult was established before A.D. 101, and it is to be dated, therefore, to the period A.D. 76-101. This is clear from the dated building inscription of the South Building which informs us that Trajan during his fourth consulship dedicated the two *exedrae* which remained to be completed to Apollo Caesar and Apollo Hylates.

The writer also cleared in part a large building, now called the Southeast Building, just

east of the South Building (pl. 9, c). It measures 29.90 x 27.15 m. It is built around an interior unroofed court with a colonnaded paved portico on all four sides. Stone piers with engaged half columns facing the axis of the stylobate stood at the four corners. One complete example has been preserved. Elsewhere there were free columns composed of unfluted drums with *diminution* but without *entasis*. Like the engaged columns they presumably carried Doric capitals. The height of the columns, curiously enough, is only 5.4 lower diameters.

The Southeast Building antedates the South Building which was completed in A.D. 101. There is some evidence that the building stood before the earthquake of A.D. 76/77, was damaged by the earthquake, and rebuilt with some minor modifications in the general plan.

Both the temple and the Southeast Building were destroyed by the earthquakes of the fourth century A.D. when the site was abandoned.

Among the finds worthy of particular mention are four pieces of sculpture in white marble of good workmanship:

1. A male head, somewhat larger than life size, fragmentary, probably from an important cult statue of Apollo.
2. A female head, approaching life-size, in good condition, and of fine workmanship, possibly a representation of Aphrodite (pl. 10, B).
3. A female head, in good condition, possibly a portrait of an important Roman lady of the Middle Empire (pl. 10, A).
4. A fine head of a youth, somewhat fragmentary but full of life and expression.

Other finds include a fine bronze medallion with the jugate heads of Antoninus Pius and Marcus Aurelius on the obverse; many coins, lamps, and a great quantity of pottery, much of which is well stratified.

Mr. Joseph Last of the expedition staff has been investigating the water supply at Kourion, with interesting results. A pipe line has been traced from the village of Sotira to a point south-east of the stadium. A branch line supplied the Sanctuary of Apollo. This dates probably to the late first or early second century A.D. The main line passes under the stadium. After the construction of that building, probably under the Antonines, it was diverted to the south to join the earlier pipe line to the

south-east of the stadium. An aqueduct would appear to have carried the water across the low saddle of land between the site of the stadium and the city situated on the bluff of Kourion overlooking the sea still further to the south-east. If this supposition is correct it is hoped that further excavations may disclose the foundations of this aqueduct near the modern road immediately to the west of the ancient city.

Other excavations during the period 1949-1950 include the following:

*The Bronze Age.* During building operations at Kalavassos the Department of Antiquities excavated eight tombs of the early Bronze Age. The contents included fine paste bead necklaces and hair ornaments in bronze. The Department dug also three tombs of the late Early Bronze Age in the prehistoric cemetery of Ayia Paraskevi. Notable among the finds was a wheel-made painted jug of a type common to Syria and Cilicia.

*Early Iron Age.* A building of excellent construction was excavated in part at Myrtou along with pottery ranging in date from the Mycenaean period to the eighth century B.C. The Ashmolean Museum in collaboration with the University of Sydney hopes to carry out further excavations on this site before the end of the year.

*Hellenistic.* Mr. T. Bruce Mitford of the University of St. Andrews in association with the Department of Antiquities has found inscribed fragments of bowls dating to the third century B.C. in a cave shrine on Kaphisin hill near Nicosia.

*Early Christian.* The Department has cleared in part in the town site on Cape Drepanum a large basilican church with three aisles, three apses, an atrium, and an annex to the north which may prove to be a baptistery. Fragments of a mosaic floor in the nave are dated to the sixth century.

*Medieval.* At Famagusta the Department removed in the Ravelin the Turkish filling from the central part of the great horse-shoe gallery. This has revealed the extent of the damage due to Turkish mining operations during the siege of 1571, and explains the filling of the gallery and the reconstruction of the main wall of this bulwark over the filling. The removal of the filling

from the remaining sections of the vaulting of the great five-bayed, Frankish undercroft on the north side of the Citadel, a filling which the Venetians placed on top of it to form their rampart, has laid bare the first floor of the great hall, its window recesses, the lower sections of the triple colonnettes which divided the bays, and some later partitions. The first floor chamber in the adjoining tower was also cleared. This occupied the north-east angle of the Frankish fortress. Here also was found a fireplace and a doorway which led to the great hall. On the east side, the removal of filling on which the later ramparts rested has revealed a series of rooms with fireplaces. These rooms were used as living quarters in the sixteenth century.

In Nicosia, building operations outside of the Paphos Gate have uncovered a rectangular tower and parts of the adjoining curtain walls of a Frankish fortification, believed to be part of the citadel constructed by King Peter II, enclosing the Royal Palace, and the monastery of St. Dominic. Two arches of an aqueduct were found abutting on the north face of the tower. Constructed probably by the Venetians, they carried one of the town's water supplies across the bed of the Pedeios.

During the renovation of the ground floor rooms of the Archbishopric at Nicosia, the Department came upon the Gothic arch of an entrance gateway. This gateway led to conventual buildings of the Benedictine Monastery of St. John the Evangelist of Bibi. Over the arch was found a damaged painting of the Annunciation with a dedicatory inscription in Greek dated to 1426, when the Monastery was taken over by the Orthodox Basilians at the time when the Benedictines left the island.

*Old Paphos.* In June and July of 1950 the University of St. Andrews and the Liverpool Museums conducted excavations at Kouklia, the site of Old Paphos, under the direction of J. H. Iliffe and T. B. Mitford. Some walls of mediaeval dwellings, tentatively assigned to the thirteenth and fourteenth centuries, were cleared. They rest on mosaic pavements set around a sunken mosaic court with an inlet for water and a covered drain. The excavators are of the opinion that this was an impluvium dating to the Flavian period. Below the level of the mosaic pavement the sherds showed a con-

tinuous transition from early Hellenistic to Archaic. Mycenaean, Cypriot Base Ring and White Slip wares came from the lowest level, also some terracotta figurine fragments, copper slag, and seventeen pot handles bearing incised Cypriot-Minoan characters.

A little north of the modern village a mound was explored. It consists mainly of loose rough stones among which were found many pieces of Archaic sculpture and architectural pieces from temples dating to the sixth century B.C. and possibly earlier. The mound was built over a fosse and girdled a revetment wall of good workmanship. The remains of an earlier tower and wall were cleared on the edge of the fosse. These are constructed of stone and mud brick and are assigned tentatively to the Late Bronze Age.

Notable among the finds from the mound were the curved wings of a sphinx in Cypriot marble, painted in brilliant red, green and blue. The workmanship is particularly fine. Other similar fragments of two sphinxes and the upper portion of a lion's head suggest an approach flanked by heraldic animals. The area included in the excavators' license is about fifteen square miles and it is their purpose to devote some attention to the topography and economic background of Old Paphos throughout its long history. It is hoped that excavations may be resumed during the Summer of 1951.

**Museum.** New acquisitions of the Cyprus Museum include a hoard of silver coins comprising 58 Ptolemaic pieces; a hoard of 581 silver coins—Turkish, Venetian, Polish and Spanish—from the vicinity of Kalopanayotis; and a hoard of twenty gold Byzantine coins of the seventh century from Mandres. Other acquisitions include two late Bronze Age cylinder seals, and Hellenistic jewelry comprising three gold bracelets and four gold finger rings.

#### SAMOTHRACE<sup>1</sup>

The Archaeological Research Fund of the Institute of Fine Arts of New York University carried out its fifth campaign of excavations in the Sanctuary of the Great Gods of Samothrace

during June and July 1950, under the direction of Professor Karl Lehmann.

The two sections previously excavated were connected by a full exploration of the area between them. This area, extending *ca.* 30 m. from north to south, includes the entire region of the great terrace between the Arsinoeion and the New Temple and the slopes towards the western riverbed of the sanctuary to its west. The precinct of the Victory of Samothrace on a hillside at the southwestern periphery of the sanctuary was also explored.

The operations in the central region resulted in the location and identification of a building on the terrace. It was a propylon facing northeast and situated at the north-eastern angle of an unroofed precinct of *ca.* 24 m. length and 10 m. width. A road ascended along the face of the wall of a terrace on the northwestern side of this precinct, turned around the northern corner of the terrace and led to the propylon that gave access to the precinct.

The propylon itself was a graceful structure of Thasian marble with two projecting wings flanking the central entrance. An Ionic order of six columns and a frieze with bronze decorations as well as bronze waterspouts on the otherwise undecorated *sima* were distinctive features of its exterior. The inner walls, both of the wings and of the center, were decorated at eye-level by a frieze of dancing girls who moved towards the door from each side. The entire complex of precinct, propylon and terrace was built about 330–310 B.C., according to the ceramic evidence obtained and in harmony with the stylistic and technical data observed.

Near the northwestern wall of the precinct new altar foundations were uncovered, one of them contemporary with, two of them earlier than the fourth-century enclosure. Two *escharae* discovered by previous Austrian excavators were undoubtedly earlier than the fourth-century precinct. It was therefore possible to ascertain the long history of this sacrificial area, for it was evident that the fourth-century precinct included a number of earlier sacrificial places in a comprehensive scheme.

<sup>1</sup> This summary is extracted from Professor Karl Lehmann's mimeographed report issued by the Archaeological Research Fund of the Institute of Fine Arts of

New York University. An illustrated report by Professor Lehmann has appeared in *ILN* 5823 (1950) 867–869.



The very origin of this ritual area was discovered at the northwestern periphery of the precinct in a sacrificial layer two feet thick that included masses of animal bones, together with quantities of ceramics in earth blackened by charcoal and found over a very primitive sacrificial hearth attached to a sacred boulder on the virgin soil. The entire layer was homogeneous in character and dates from the first half of the seventh century B.C.

The significant ceramic finds made in this layer fall into two sharply contrasting groups of about equal quantity. One is of Greek origin of a hitherto unknown fabric. The vases of this group, mostly tall kantharoi of "Boeotian" type and two-handled bowls, are unusually fine and thin despite their large size. Directly on the clay ground they have glazed decoration of "sub-geometric" character applied with an unusual degree of conscious sparseness and reserve. The manufacturing center is still unknown. The other group is of native origin and entirely prehistoric in character. The vases, thick and heavy, are made of badly baked gray clay without the potter's wheel. They may furnish important clues for early Iron Age ceramics of eastern Thrace and the Thracian islands.

Excavation of the site of the Victory of Samothrace was completed in 1950. Ceramic finds made around the limestone foundation of the architectural framework of the statue were sufficient in quantity and clear enough in character to limit its date to the middle of the Hellenistic period, more exactly, to the decade around 200 B.C.

The architectural frame of the figure was not a building. A platform framed by marble steps and measuring *ca.* 10 m. from north to south and *ca.* 6.30 m. from east to west was divided into two nearly square sections. In the rear section the ship bearing the Victory stood on a foundation of small stones and moved obliquely forward. The front section, partly framed by boulders, contained a water basin fed by the regulated flow of a natural spring existing there. The ship sailed forth as if it were behind a rocky

promontory and the figure was reflected in the water in front of it.

The main part of the right hand of the statue was found in an outlet of the fountain basin and under a big rock belonging to its framework. Most of the fingers are broken away, but the upper part of the ring finger was found nearby. The missing part of the ring finger and the entire thumb were subsequently identified in Vienna. The restoration shows that the hand was open and held no attribute of any kind. The Victory, alighting on the prow of the warship, threw her arm upward and forward with a dynamic gesture of irresistible leadership.

### ITALY<sup>1</sup>

BY A. W. VAN BUREN

#### PLATES 10-15

#### Rome

**Necrology.** Death has removed, at an advanced age, Giulio Emanuele Rizzo, for many years an outstanding figure in the world of classical archaeology. His career and achievements are certain to receive due recognition elsewhere than in these pages.

**Familiar Monuments.** The systematization of the *Ara Pacis Augustae* continues to be discussed, and in fact an exhibit of various projects has been held, which aroused interest and evoked comment; but no decision has yet been reached. Centuries of immersion in the waterlogged subsoil of the Campus Martius have rendered the marble extremely sensitive to atmospheric agencies, hence the need for greater precautions than might otherwise have been considered necessary.

Another well-known monument, the *underground basilica* outside Porta Maggiore, is stated to be in a precarious condition, partly owing to the infiltration of rain-water, partly by reason of the vibrations caused by the heavy traffic on the railway lines directly above.

<sup>1</sup> This report follows that in *AJA* 53 (1949) 376-387. For information and courteous consent to publish, thanks are due to P. E. Arias, S. Aurigemma, P. Barocelli, L. Bernabò Brea, F. E. Brown, G. F. Carettoni, A. M.

Colini, A. and N. Degraffi, V. Cianfarani, E. Gjerstad, R. G. Goodchild, A. Grenier, G. Jacobi, A. Maiuri, G. Mancini, E. Paribeni, C. Pietrangeli, P. Romanelli, P. C. Sestieri, and J. B. Ward Perkins.

**New Discoveries.** In 1949,<sup>2</sup> mention was made of developments at the *temple of Bellona*; the generosity of Professor A. M. Colini now renders it possible to present a photograph of the fragment of a relief or frieze found at that site (pl. 10, c). This fragment seems to show Diana discharging an arrow; rocks and foliage are suggested in the background, and the figure seems to have been placed at the extreme left of a frieze which may have extended for a considerable distance: the slaughter of the Niobids? a Gigantomachia?

**Pincio.** The grounds of the American Embassy in Rome (part of the former Villa Ludovisi, in the area between the present Via Veneto, Via Boncompagni and Via Lucullo) have been the scene of a discovery of some interest for the topography of the region, the *Collis Hortulorum*, and also for wall decoration of the Antonine period: an inclined cryptoporticus showing painted stucco walls which have affinity with those of some second-century houses at Ostia, and which imply a residence of considerable distinction. It is hoped that it may prove possible to preserve these remains *in situ*, a welcome addition to the repertory of ancient painting visible in Rome itself.

**Forum and Palatine.** The Roman Forum, Palatine and Ostia are administered by the Soprintendenza Roma III, under Professor Pietro Romanelli; its far-reaching programme was summarised in these columns four years ago.<sup>3</sup> Part of the objectives there indicated have now been attained, other projects are well advanced towards completion. Here we record only the restoration of the paintings in the "House of Livia" and the "*schola* of the *praecones*"—the latter now transferred to a room of the Antiquario Palatino; the re-erecting of certain elements of the Basilica Aemilia; the opening of several halls of the Antiquario Forense; and the exploration of the Germalus, with its remains of primitive huts; the investigation of the areas in and about the temple of the Magna Mater and the "Casa dei Grifi," with the discovery beneath the "*aula regia*" of the Flavian palace of a child's grave which is shown by its

ceramic contents (*impasto*, *bucchero*, Italo-Corinthian *bombylioi*) to be contemporary with the most recent burials of the necropolis on the Via Sacra.

**Stratigraphical Excavations in the Forum Romanum.** In the years 1903–1904, the late Giacomo Boni conducted stratigraphical excavations near the *Equus Domitiani* in the middle of the Forum Romanum. The results of these excavations have remained unknown, because Boni was unable to publish them. However, during Professor Einar Gjerstad's present undertaking of collecting material for a comprehensive study of the Rome of the regal period,<sup>4</sup> he has identified the material discovered by Boni and now preserved in the Lapidarium of the Antiquarium Forense. Through the ready courtesy of Professor Pietro Romanelli, Soprintendente del Palatino e Foro Romano, a permit was granted to Professor Gjerstad to carry out "supplementary control excavations" of the area already examined by Boni. These excavations took place in October and November of 1949 with the following developments:

The soundness of Boni's methods has been fully confirmed. The results now obtained are in entire agreement with the record of a stratigraphical section prepared by Boni himself. The 28 strata fall into three groups: first (reckoning from the top downwards), strata 1 to 19, consisting of a series of six pavements of tufa with earth fill; then, strata 20 to 22, a different kind of pavement, formed of tamped pebbles and sand or earth; finally, strata 23 to 28, the lowest of which rests upon virgin soil; stratum 29 is the natural clay. Strata 23 to 28 contain, not pavements, but remains of primitive huts, constructed of reeds with clay coating, as is proved by the discovery of bits of burnt clay which show the impressions of reeds, and also by the foundations of the huts with the holes for setting in place the poles that supported both the walls and the roof, together with vestiges of the facing of the outside walls and of drainage channels running about the huts; these dwellings resemble those recently discovered on the Palatine. In these hut-strata, moreover, various

<sup>2</sup> *Ibid.* (*supra*, n. 1) 376–377.

<sup>3</sup> *AJA* 51 (1947) 281–282, 286–287; for Ostia, see below.

<sup>4</sup> These began with his study of the Comitium, in the Swedish Institute's *Skrifter*, Series Altera, 1 (1939) 206–221.

objects were found which testify to a domestic life, such as fragments of ovens, spools, whirls, carbonised grain and beans, and also a great quantity of bones of domestic animals.

The total depth from the present level of the Forum (12.76 m. above sea level) down to the level of the earliest huts (6.88 m. a. s. l.) amounts to about 6 m. A detailed study has yielded the following results:

The valley of the Forum was first occupied in the seventh century B.C.: the successive layers of huts belong to the pre-urban phase of Rome—*independent villages not yet united in a city*; the recent discoveries of Dr. S. M. Puglisi upon the Palatine have shown that the primitive occupation of that hill goes back to the eighth century, and the ceramics of the burial-grounds of the Esquiline and Quirinal demonstrate a contemporary date for those settlements as well. The inhabitation of Rome, then, started on the hills and later spread down into the valleys.

As the Laws of the Twelve Tables forbade burial and cremation inside the city, the contents of the most recent graves in the necropolis of the Via Sacra have generally been taken to supply a fixed date immediately preceding the founding of the united city. But Professor Gjerstad emphasises the flaws in the argument: we do not know for certain if the very latest burials of the necropolis have been found, and the burial-ground may have been outlawed for some other reason than the inclusion of its area within the city limits.

The vase-fragments which have been found beneath the earliest pavement of the Forum near the *Equus Domitiani* show identical wares with those of the latest known graves of the necropolis—advanced local *bucchero*, red *impasto*, both of them wheel-turned, *Italo-Geometric*, etc.: thus demonstrating that the first paving of the Roman Forum is contemporary with the latest phase of the necropolis. The demolition of the huts and the establishment of the Forum above their remains are the indication of the founding of Rome, the uniting of the independent villages in a common city, with the Forum, the political center, situated in the valley between the hills. The necropolis of the Via Sacra was abandoned at the time that the city was founded. Thanks to Boni's stratigraphical researches, it is known that the

area of the necropolis likewise was occupied by habitations at an upper level, constructed with mud walls faced with painted stucco: a pit in their vicinity yielded fragments of this facing which the concomitant potsherds date in the sixth century B.C. This development marks the beginning of a new period, the *Kingly Age of Rome*, with its culture manifested in advanced domestic architecture, monumental buildings, and the arts, commerce, and politics. The recent finds upon the Capitoline, studied by Professor A. M. Colini, establish a corresponding date for the developments on that hill. To this period belongs the founding of the Regia and the shrine of Vesta—the earliest wares found by Boni beneath the Regia are identical with those of the latest graves of the nearby necropolis, and the same is true of part of Professor Alfonso Bartoli's finds in the *Area Vestae*, while the true *bucchero* found there is somewhat later in date—the *bucchero* continued to be produced locally for some time.

Thus sufficient well-attested material evidence is now available for judging the question of the origins of Rome and the foundation of the city. There was a radical change in the cultural and social situation towards the year 575 B.C., manifested in various ways, all inter-related. At the end of the seventh century B.C., the rapid expansion of Etruscan culture had given rise to a political expansion; during the sixth century the Etruscan domination extended from the Po Valley to Southern Campania; Etruscan influence was strong in the region of the group of low hills by the Tiber: a result was the founding of Rome as a city. The conditions prevailing in those early times are further illustrated in considerable detail by the recent discoveries, which include a portion of a *terra-cotta* revetment that came to light beneath the third pavement of the Forum, and which belongs with another fragment of the same revetment found some years ago beneath the third pavement of the Comitium, showing the legs of a feline: perhaps the dispersion and burial of these two fragments from an edifice of some consequence were due to the activities of C. Maenius and others during the period subsequent to the Gallic invasion.

As to Professor Gjerstad's historical interpretation of the material evidence for the *Kingly*

Period supplied by the recent finds: very briefly, this period begins *ca.* 575 B.C.; Romulus is a legendary figure, Numa the real founder of Rome; the six kings are to be distributed between *ca.* 575 and the beginning of the Republic, which latter is to be placed not in 509 but near 460 B.C.; Servius Tullius and his *agger* stand at the beginning of the fifth century.

It will take several years for Professor Gjerstad to bring to completion the series of investigations which he contemplates regarding early Rome, and to produce the volume which should include his results in full; but he plans in the meanwhile a series of detailed articles, the nature and bearing of which will appear from the above brief résumé of the account of his investigations at the Forum Romanum which he has so generously communicated for the purpose of the present report.

#### *Roman Museums*

The energies of the Director of the **Museo Preistorico** at the Collegio Romano, Professor Piero Barocelli, have been largely pre-empted by the restoration of the precious objects from the Bernardini Tomb of Palestrina, an important and delicate undertaking which has now been carried to conclusion, except for the definitive installation and exhibition of the objects. Meanwhile, prehistoric studies have received a fresh impulse from the congress of workers in this field held in Florence in the spring of 1950.

**Communal Museums.** In the "Salette Terrene a Sinistra" of the Museo Capitolino, the collection of monuments relating to the Oriental cults has received a systematic installation. One room is devoted to the cults of Mithras, the Magna Mater, the Cappadocian Mâ-Bellona, and the Syrian gods; the second room, to the cults of Alexandria, especially Serapis and Isis; the third room houses all the sculptures and inscriptions found in the Roman sanctuaries of Juppiter Dolichenus, and in particular the material from the "Dolicenum" of the Aventine, formerly preserved in the Antiquarium Comunale.<sup>5</sup>

Probably the most remarkable recent acquisi-

tion of the museum is the object (pl. 10, D) which the kindness of Dr. Carlo Pietrangeli of the Roman archaeological service enables us to illustrate with his description: a bust of a priest, of Roman origin and obtained in the antiquity market of this city. It represents a figure of advanced years, clad in a chiton with long sleeves, its head covered by a mantle and—as it seems—a veil, from which the locks of hair escape with a form of feminine adornment. Upon the head it has a border terminating in pendants which fall on the neck; on the neck it wears a number of necklaces and a huge collar which ends in lions' heads, from which in turn a medallion is suspended over the breast, adorned with a turreted female figure escorted by a Cupid; the right hand is raised in the act of speaking; the left supports a sort of miniature portable shrine with lions flanking a cushioned altar; the base of this latter is adorned with marine subjects; finally, the wrists of the main figure are decked out with bracelets and the fingers weighed down with rings.

It is probable that we are in the presence of a *gallus* of the Magna Mater, represented in the act of exercising the prophetic, medical or exorcistic gifts which were attributed to these priests. He would appear to be devoted to a particular syncretistic aspect of the cult of a divinity, whether Magna Mater or Atargatis, whose attributes include those of Aphrodite as goddess of the sea.

In the same museum, upon the walls of the two flights of stairs leading to the tunnel which connects the palaces on the Capitoline, an arrangement is in process of the numerous Roman inscriptions possessed by the Commune and formerly scattered among the various store-rooms of the Capitoline and the Antiquarium Comunale. These inscriptions are being arranged systematically, by classes and contents.

In the museum's workshop an important task of restoration has now been completed: a superb Roman couch, for which the metal details have been employed by means of which Augusto Castellani, many years ago, had "reconstructed" the famous "bisellio capitolino."<sup>6</sup> The dimensions which have been accorded to this couch

<sup>5</sup> A. M. Colini, *BullComm* 1935, 145-159; *Epigraphica* 1 (1939) 119-141.

<sup>6</sup> Helbig-Amelung, no. 962.



correspond to those of a second example which was also found at Amiternum, the find-spot of the "bisellio" in question.

**Antiquario Comunale.** The greater part of the material which had been preserved in this building (now in a precarious state) has been transferred to the Capitoline Hill, where in the near future the collections from the Antiquarium are to be re-arranged in the rooms of the former Palazzo Caffarelli.

**Museo di Roma.** For the final systematization of the collections of this institution the Palazzo Braschi on the Corso Vittorio Emanuele has been obtained. To that building, pending the definitive arrangement, all the casts and plaster models of the *Sezione Antica* have been taken and there they remain in storage; the library, photographic archives and collection of casts of coins have been already rearranged in their new quarters.

**Antiquarium of the Forum of Augustus.** In several ancient rooms on the ground floor of the house of the Knights of Rhodes, and to be precise, in the parts adjacent to the atrium with portico, the fragments have been arranged of sculptures and inscriptions coming from the excavations of the Forum of Augustus and adjacent areas.<sup>7</sup> In one room the fragments of the bases and the *elogia* are exhibited of the personages who were honored by Augustus with statues erected in the niches of the basilicas of the Forum, as well as other inscriptions found in the Forum itself; other rooms contain a plaster model with the reconstruction of the Forum, a fragment of a colossal bronze statue, fragments of honorary statues, a fine capital with pegasi, fragments of the shields and caryatids (one with the signature of C. Vibius Rufus) belonging to the frieze of the basilicas, a portion of which has been assembled in a room on the upper floor; and finally, fragments of decoration and mediaeval inscriptions derived from the churches in the area of the Fora.

**Museo Nazionale Romano.** Pending the complete reopening of this museum, which there is every reason to hope for in the not distant future, it has proved possible to secure for the collections of classical sculpture a famous statue,

up to now not readily accessible, the so-called "Torso Valentini."<sup>8</sup> As is well known, this adorned the landing of the main staircase of the Palazzo Valentini, which is now the seat of the Prefecture and the Province of Rome. The torso has been ceded as a loan to the Museo Nazionale by the authorities of the Province, and it is to be relieved of its modern restorations and exhibited to the public.

Another noteworthy addition consists in a portrait of the Late Republican period, of exceptional artistic quality, recently acquired from the antiquity market (pl. 11, A).<sup>9</sup> It exhibits intense dramatic qualities and human interest, with a distinct trace of Hellenistic influence. In a sense this work of sculpture may be related to the so-called Menander-Virgil. The same personage is represented in a fragmentary portrait preserved in the small museum of Boeotian Thebes, and there considered a Hellenistic work.

**"Museo di Via Ostiense."** A new museum, under this name, is projected, to be located near or at the Basilica of S. Paolo, where, as is well known, extensive antiquities have been found in the local cemetery.

#### Latium

**Ostia.** An international group of archaeologists, in recognition of the important contributions to knowledge on the part of the late Director of the excavations at Ostia, have issued an appeal—couched in a Latinity not unworthy of the theme—for funds to establish, under the name of the *Sala Calza*, an additional room in the unique local museum. This project was certain to enlist the sympathies of many who have had reason to appreciate from their own experience the significance of Guido Calza's work, and especially those who remember with gratitude the hospitality of Ostia. Since the time-limit for contributions was set at *Kal. Jun.* of 1950, the project may be well advanced towards completion before the appearance in print of the present report.

Progress has been made, by Drs. Becatti and Gismondi, with the preparation of the new plan of Ostia and its accompanying chapters on

<sup>7</sup> A. W. Van Buren, *Ancient Rome* 83-91, 95-97.

<sup>8</sup> Matz-von Duhn, no. 1097.

<sup>9</sup> *Boll. d'Arte* 34 (1949) 383.

civic planning and constructional techniques: the production has been entrusted to the Libreria dello Stato. Here the figure of Sulla looms large; the "Pompeian" type of house, with atrium and peristyle, lasted down to the beginning of the first century after Christ; the streets were originally narrow, not reaching their maximum width until the second century of our era.

**Albano.** This city was a great sufferer in the war, and a large part of the energies of the Soprintendenza of Rome I, which includes Latium, has been devoted to works of restoration, especially pertaining to Septimius Severus' camp of the Second Parthian Legion, some important details of which have been revealed through the destruction of later, less robust buildings as a result of the intensive bombardments. The Soprintendente, Professor Salvatore Aurigemma, reports in particular on the *porta praeloria*, the only example existing in Italy of such a feature of a military camp. It is a monumental gateway of three arches, flanked by two towers, and constructed entirely of blocks of the local *lapis Albanus* (peperino).

The military camp of Albano<sup>10</sup> formed a rectangle with rounded corners, measuring 235 m. on its fronts and 429 m. on its sides; the *porta praeloria* (the most important gate of any legionary encampment, being situated at the front of the camp, on the face most adapted for military operations) lies at the center of the short southern side of the camp, and faces the Via Appia. It has a total width of 36.60 m., and a height of 13 meters from the pavement of the ancient road laid in lava polygons, up to the apex of the only surviving archway, upon which a layer of concrete has been found which is perhaps the floor of the rampart-walk. The central opening has a width of 6.30 m. and a height of 7.40 m.; the two side openings measure 3.60 m. in width with a height of 5.60 m.; beyond the openings, on the one side and on the other, is a narrow space which perhaps contained the wooden stairway leading to the rampart-walk; and beyond these spaces are the rectangular towers, the faces of which measure 5.60 m.

The best preserved opening is the smaller one to the east (pl. 11, B). This is preserved as far

up as the vault, which consists of a semicircle of thirteen wedge-shaped blocks of the constant depth of one meter; the archway of the opening, on the inner side, towards the present Via del Plebiscito, this too a full half-circle, measures 2.70 m. clear, and consists of nine voussoirs including the impostos.

The Soprintendenza has succeeded in liberating completely the gate from the masses of debris which had encumbered it, and has also reinforced all the surviving structures of wall, including the vault of the eastern opening, which is now kept in place by a stout iron vice. In line with the inner face of the gate, the ancient street pavement has been uncovered. A trench on the exterior of the eastern tower has disclosed a wall in reticulate resting on a band of five courses of brick, showing that before the construction of the gate there was a structure here the date of which may be assigned to a period between Domitian and Hadrian.

**Nemi (Nemus Aricinum).** The tragic circumstances of the destruction of the "Museum of the Lake", in June 1944, are a matter of common knowledge. It is now proposed to reconstitute the museum; and for this purpose, exact reproductions of the two famous ships have been produced in the shipyard of Castellammare di Stabia, to replace the originals which were burnt. Most of the minor objects, fortunately, had been conveyed in time to places of relative safety.

**Terracina.** Developments at this site were reported two years ago;<sup>11</sup> but the exceptional interest of the local Capitolium justifies the publication here of a more adequate view of that temple, due to the generosity of Professor Aurigemma (pl. 12, A).

**Montecassino.** In the course of the reconstruction of the famous Benedictine abbey, an important discovery occurred in the area of the Tower of St. Benedict: considerable remains of a wall in polygonal work, consisting of huge blocks of local limestone. Before the destruction of the monastery, only a small section of this was visible. The wall, which was in large part concealed by the mediaeval and modern structures, is now seen to form a great projec-

<sup>10</sup> G. Lugli, *Ausonia* 9 (1919) 211-265.

<sup>11</sup> AJA 53 (1949) 378-379 and pls. L, C; LI, A.

tion with a frontage of some forty meters, standing free, as appears, of the circuit wall of the acropolis, from which it differs structurally: it probably served as the foundation for some building.

**Cassino.** In the region adjacent to the well-known amphitheater, a portion of a Roman burial ground has come to light. Numerous graves *a cappuccina* have been found, of the usual type with tiles, and a couple of tombs in masonry; one of these, with its barrel vault only partly preserved, contains a stone sarcophagus, without inscription, and is situated on the edge of a Roman paved road, which likewise has been discovered in connection with recent undertakings. Several sepulchral inscriptions have also been found.

The bombardments of 1944 had demolished the modern superstructures which hid the monumental Roman tomb (so-called "Tomb of Ummidia") which had been transformed into the Church of the Crocefisso, so that it has been possible for the Soprintendenza of Rome I, represented by Dr. Gian Filippo Carettoni, to provide, after the war, for the isolation and restoration of the tomb. The collapse of the modern façade of the church has restored to light the original façade of the Roman sepulchre, exhibiting traces of some remarkable frescoes of the second century of our era.

### Southern Italy

#### Campania

**Naples.** In *Via Nicotera*, in the vicinity of Pizzofalcone, part of a necropolis has come to light with ceramic equipment extending from the middle of the seventh to the second half of the sixth century B.C.; other tombs contained wares of the Hellenistic Age. The date of the earliest tombs—such as have not hitherto been found in Naples—confirms the existence of a "Palaepolis" preceding the Greek Neapolis, as attested in the literary sources.

In *Via S. Potito* two tomb chambers have been discovered, each in two levels, yielding equipment of a humble quality, but also an inscription on marble and two *graffiti*.

The ceramic section of the National Museum has been enriched through the donation to the State, by the Marchesa Elena Vedova Spinelli, of the well-known Collezione Spinelli. This collection was formed between 1878 and 1886 with the objects found in the necropolis of Suessula, and is of outstanding importance.

**Santa Maria Capua Vetere.** In the amphitheater of Capua better illumination has been provided for the walls of two rooms set into the east *retropodio*, containing traces of decoration and of painted inscriptions. In *Via Campana* a certain length of a paved Roman street has been uncovered, also a stretch of a wall in reticulate, and a portion of another constructed in large tufa blocks. The earth here has yielded many fragments of votive terra-cottas. In the zone of *Arco Felice*, vases of various epochs have been found, extending from impasto wares to red-figure of local fabric, being the residuum of tomb equipment that had been already discovered and rejected in previous centuries.

**Benevento.** The so-called *Arco del Sacramento* has been partially freed from its modern facing, thus revealing the original structure.

#### Lucania and Vicinity

The eagerly awaited definitive publication of the *sanctuary of Argive Juno* at the mouth of the river Sele (Silarus) was to appear in June 1950.

The generosity of Dr. P. C. Sestieri, Soprintendente for the provinces of Salerno and Potenza, makes it possible to report in some detail on the important activities of that Soprintendenza, the news from which equals in interest that of previous years.<sup>12</sup>

**The Upper Valley of the Sele.** Oliveto Citra, where in 1930 A. Marzullo had brought to light several tombs,<sup>13</sup> has been the scene of a discovery of exceptional importance: a woman's tomb *a fossa* has been revealed in the region "Piceglia", close to the stream of that name, and it contained a great quantity of bronze objects, together with some of amber and silver.

Among the bronzes, in addition to two huge spectacle fibulae, there are some rhomboidal boat-fibulae with small lateral bosses, and

<sup>12</sup> *AJA* 51 (1947) 287-290; 52 (1948) 509-511; 53 (1949) 380-381. A report on Paestum by Dr. Sestieri has

now appeared in *NS* 1948, 154-184.

<sup>13</sup> *NS* 1930, 229-249.

several leech-fibulae; moreover, some remarkable pendants, which consist of a ring to which three long spirals are attached: these latter are strung upon a central wire, from which a spherical body hangs, having incurved finials in its upper part. Other pendants are formed of thin sheet-bronze, in the shape of an elongated trapezium, with perforations along its lower edge for the attachment of small spirals to which biconical pendants are fastened; the sheets are decorated with series of incised triangles. Moreover, some thin disks have been found, worked in repoussé, and several bosses in the form of disks with the central part pronouncedly convex. These have perforations for fastening, perhaps to a leather girdle. Then there are various types of armlet: some of these are simple, i.e. they consist of an incurving cylindrical rod, others are in the form of a spiral; one, very large, is circular in section, with an iron core, and decorated outside with a pattern of astragals and beads. There is also a small spiral for adorning the hair, and other pieces consisting of more or less thick rods, circular or elliptical in section, bent ovaly, with a depression at the point opposite to the joining of the two extremities: several pairs of such objects have been found; their size appears to preclude their having served as bracelets, while it is possible that they were some sort of handle.

The most characteristic object however is a stocky bronze figurine, only a few centimeters high, very roughly fashioned, with a minute ring on its head for suspension, represented with one hand on breast and the other extended over the pubic region. It is extremely primitive and has barbaric features, but the details of face and body are clearly marked.

Amber objects also formed part of the equipment of the Oliveto tomb: various fragments of these have been found, some belonging to necklaces, while others served as the inlay of metal fibulae.

As Dr. Sestieri observes, all these objects show a striking similarity with the Adriatic Picene products of the last period of the Age of Iron, of the seventh and also the sixth century B.C.<sup>14</sup>

As in Picenum, so here, in addition to the indigenous elements there are objects imported from Greece or Magna Graecia, or showing Greek influence: in particular, some fragments of bronze vessels. One vertical handle divides near the neck of the vase into two branches, bearing the solid figures of two crouching lions; another handle, fragmentary, is in ribbon form, and has upon its upper end a palmette in relief with inner details incised, set between two disks with rosettes, these likewise being incised; at the opposite end is a second palmette, the execution of which is not very precise.

On the other hand, pure Greek qualities appear in two small silver rings, consisting in a rounded hoop which widens out into a small ellipsoid bezel, on which, in the one case a dove is engraved, in the other a dolphin: this type of ring is characteristic of the sixth century B.C. There is also a circular boss of gilded silver, having at its center a rosette of silver leaves, surrounding a sort of pistil in gold filigree.

The Oliveto tomb suggests, though this cannot as yet be positively affirmed, that Picenes were in occupation of the upper valley of the Sele as early as the sixth century B.C.: all that is historically certain however is, that a part of this people were established in the territory between Sorrento and the Sele, the *Ager Picentinus*,<sup>15</sup> by the Romans in connection with events of the second quarter of the third century B.C. As regards the Greek and imitation Greek objects, their presence is clearly due to commerce with Greeks of Southern Italy, in all probability by way of the valley of the Tanager, the present Vallo di Diano.

**Velia** (Greek **Hyele, Elea**). With a view to conducting systematic excavations in the area of ancient Velia, the Soprintendenza of Salerno has made a series of soundings, both in the upper and in the lower quarters of the city.

The upper part of the site, as is well known,<sup>16</sup> is formed by a series of hillocks which bound the city to the north, and is enclosed by the fortification walls; on the more western hill are the remains of a great temple, perhaps of the Ionic order, of the fifth century B.C., whereas on the others, in addition to the portions of the walls,

<sup>14</sup> E. g. D. Randall-Mac-Iver, *The Iron Age in Italy* pls. 25, 27.

<sup>15</sup> Strabo 5.4.13; Pliny *N.H.* 3.70.

<sup>16</sup> A. Maiuri, *Campagne della Società Magna Grecia* (1926 e 1927) 15-29.



there are the remains of some sacred edifices.

The exploration has been conducted on three terraces, and on the hill of the great temple, which we shall call A: the others, proceeding towards the east, being lettered B, C, and D respectively.

On hill A a dump of fictile fragments has been found, including the remains of two antefixes of a type well known in Latium and Campania, going back to the first or second decade of the second half of the sixth century B.C. These consist of a semicircle of flutings, enclosed on its inner end by a torus and terminal spirals; the central field contains a reversed palmette; beneath is a smooth rectangular surface, which originally must have been painted.<sup>17</sup> The same general class of antefix, decorated however with a female head or a Gorgoneion, recurs in the areas above-mentioned: the importance of the present discovery lies in the demonstration of the Ionic Greek origin of the type, which clearly reached Campania and Latium through the mediation of Magna Graecia.<sup>18</sup>

On terrace B, which is connected with the above-mentioned hill by a short saddle, the remains of an open-air sanctuary showing an unusual form have come to light (pl. 11, c). This consists of a level space on the rock, bounded to the north by the fortification walls, and to east and south by a wall, only a stretch of which, 26 m. in length, is preserved on the southern side, whereas on the east nothing remains but the trench which was to receive the blocks. The preserved portion likewise is set, to the depth of one course, in a cutting in the rock. For the most part this is the only course preserved; only for a short stretch two courses are still in place, and there are three at the east end. The technique, which can be perfectly observed in the bottom course, is very characteristic and extremely precise. The wall is constructed with blocks of conglomerate, the length of which is not constant but fluctuates around one meter; the width, however, is always 0.44 m. The blocks are set in two rows,

and at somewhat irregular intervals there are transverse blocks, the length of which is equal to the width of two of the others, i.e., 0.88 m. Upon this bottom course pry-holes are visible for setting in position the blocks of the second course, the theoretical reconstruction of which is thus facilitated.

The result is a rectangle open on its western side. In front of the walls, on the three sides to south, east and north, several blocks are preserved which are placed at regular intervals; these are probably the bases for columns or pillars. The level space, then, was enclosed by a stoa; some remains of bricks suggest that these formed a pavement in the space between the wall and the blocks just mentioned. Towards the extreme eastern part of the level space there is a double line of blocks, set in a direction from north to south, which may have formed a sort of altar, behind which there are some others, which were evidently bases for dedications: two of these show a square inset for a votive stele. Near the southern base, its own stele has been found intact, so that it has been possible to re-erect it in place: it is a cippus of very compact sandstone, with its top rounded, and only its front face carefully worked (pl. 11, d). It measures 0.88 m. high and 0.28 m. wide; on the front is the inscription, cut in two columns running from top to bottom, in characters of the close of the fourth century B.C.: ΠΟΣΕΙΔΩΝΟΣ ΑΣΦΑΛΕΙΟΥ. The epithet *asphaleios* was sometimes attributed to Poseidon by sailors, who invoked of him safety, a favoring wind, calm weather.<sup>19</sup> In a colony founded by Phocaeans, a seafaring folk, it is not strange that Poseidon Asphaleios should have been venerated; this discovery however gains in importance from the fact that this is the first surely attested documentation of an Eleatic cult. The level area surrounded by a stoa, then, must have formed an open-air sanctuary, dedicated to this divinity, and perhaps—as suggested by the base for a second stele—to his counterpart, Aphrodite Euploia.

<sup>17</sup> For the type, see A. Andrén, *Architectural Terra-cottas from Etrusco-Italic Temples* p. 466; pl. 144, no. 501; H. Koch, *Dachterrakotten aus Campanien* pl. 1, nos. 3, 4; pl. IV, nos. 3, 5.

<sup>18</sup> E. Douglas Van Buren, *Figurative Terra-cotta Revetments in Etruria and Latium* p. 6; pl. II, fig. 1; Andrén

*op. cit.* (*supra*, n. 17) p. 467, pl. 144, nos. 502–504; Koch *op. cit.* (*supra*, n. 17) pls. V–IX.

<sup>19</sup> Appian *Bell. Civ.* 5.98; Aristoph. *Acharn.* 682; Pausan. 3.11.9; 7.21.7; Plutarch *Thes.* 36.4. For the general associations: *Iliad* 9.362; Pindar *Isthm.* 7.38; *Olymp.* 6.103. Also Virg. *Aen.* 1.142–143.

Terrace C had already been partially excavated,<sup>20</sup> and a small Hellenistic temple *in antis* had been revealed. Before it, the level space consists in its northern part of the smoothed rock surface itself, while to the south there is a pavement of the characteristic bricks of Velia. This pavement had hitherto not been entirely disengaged: now it has been completely uncovered, and it has developed that the row of blocks which bounds it on the northern side is the stylobate of a portico: several blocks, in fact, which are wider than the others, set at regular intervals, show a circular anathyrosis, 0.45 m. in diameter, which evidently indicates the position of the bases of the columns.

Upon Terrace D, where, likewise in 1926,<sup>21</sup> a great altar of the fifth century B.C. had been brought to light, several trenches have been run, for the purpose of ascertaining if there was a temple in line with the altar, seeing that this is situated at the eastern extremity of the terrace, which latter is itself surrounded by a massive wall. The results of these soundings were negative.

Other trenches, carried out on the southern slopes of the hillocks which, as has been stated, bound the city to the north, have disclosed the presence of terrace walls. Such walls demonstrate that on the aforesaid slopes the city extended in a series of levels, as at other hilly Greek sites. The most interesting and attractive of the walls up to now revealed has not as yet been cleared to its full extent, but it is possible to observe its technique of construction. It is set precisely in an east-west direction, and is built of parallelepipedal blocks of sandstone, forming a pseudoisodomic face, extremely regular, seeing that the blocks all have the same height (0.40 m.) and breadth (0.35 m.); their length varies between 0.70 m. and 0.90 m. Up to the present seven courses have been uncovered, five of which are perfectly preserved: hence the total height of the portion now revealed is 2.80 m. It is probable that this wall is to be brought into relation with a pavement of bricks, which has been partially excavated to its south, at a level below that of the lowest course now uncovered.

**Eredita.** This village, 12 km. south of Paestum, appeared already in the last report.<sup>22</sup> One of the tombs there mentioned as protruding above ground in the principal street has now been excavated by the Soprintendenza of Salerno, with profitable results (pl. 12, B). It proved to be a Lucanian burial of the well-known type, a *cassa*, consisting of four large slabs of limestone which formed the sides, and a fifth serving as cover. The body was deposited upon a bed of pebbles, its head towards the east, and was provided with an equipment of sixteen vases and two bronze coins, these latter unrecognizable. All the vases are badly preserved, and only scant traces of their decoration remain. The shapes are varied: in addition to a bell crater and a fish platter, there are several lekythoi, a kylix, a guttus and some saucers. The kylix and one of the lekythoi preserve in a fairly clear manner the incised details of the figures which once adorned them. On the first is a standing female figure, wearing a long chiton, and holding in one hand a garland and in the other a fillet; on the other are the remains of a male figure, bending forward and with one foot raised. In both instances the design is very accurate and precise, and although the applied color has completely disappeared, the idea presented of the figures is fairly definite, and it is even to a certain degree possible to appraise the style, which appears to be very close to that of the Paestan painter Python: this provides for the tomb a date in the second half of the fourth century B.C.

#### Marrucini

**Chieti** (anc. **Teate**). The Soprintendenza alle Antichità degli Abruzzi e del Molise (Soprintendente, Dr. Valerio Cianfarani, Chieti) for over two years past has been making a survey of the numerous remains of ancient Teate,<sup>23</sup> in order to reconstruct the plan of this city, which, formerly the capital of the Marrucini, maintained its vitality during the Roman period as well. Dr. Cianfarani has generously communicated a summary covering a selected few among the principal Roman monuments of this remote

<sup>20</sup> Maiuri *loc. cit.* (*supra*, n. 16) 22.

<sup>21</sup> *Loc. cit.* (*supra*, n. 16) 24-25.

<sup>22</sup> AJA 53 (1949) 380.

<sup>23</sup> Pauly-Wissowa, RE s.v. Teate. *Enciclop. Ital.* s.v.

Chieti. Plan in Touring Club Italiano, *Guida d'Italia*, Italia Meridionale, I, Abruzzo, Molise e Puglia (1926), opposite p. 240.

and almost forgotten community, which deserves printing in full; for a complete presentation of all the archaeological patrimony of Chieti, those interested are referred to the publication of the *Forma Teatis*, which, it is hoped, will appear before long.

The inhabited area of Chieti—taking into consideration only the old quarters—extends along the crest of a hill situated some three hundred meters above the valley of the river Pescara, and stretching in a direction south-west to north-east. It is traversed for a large extent by the Corso Marrucino, which, starting in the extreme south-west part at Piazza della Trinità, leaves behind it the elevation containing the Villa Comunale, the regional seminary and the quarter called "Civitella," and divides the city into two parts, the one on the left comparatively level, the other sloping down with steep gradients. At its opposite extremity the Corso meets the other chief artery of the city, the Via Arniense, which marks to the north-east the limit of the level part and the beginning of other quarters on a slope.

The identification is indisputable of modern Chieti with the Teate Marrucinarum of the authors and of the many epigraphical documents: as to the pre-Roman capital of the Marrucini however, such monumental remains as have been discovered up to the present day are extremely uncertain. Perhaps it is to a period preceding the first contacts with Rome that the earliest phase may be attributed of the necropolis of Porta S. Anna, at the north-east extremity of the city, which came to light about the year 1880. Another necropolis, but exclusively of Roman date, has been discovered at the opposite end of the town, in the *contrada* named S. Maria di Calvona: it is here that the well-known tomb-temple of C. Lusius Storax stood, with representations of gladiatorial games in frieze and pediment.<sup>24</sup>

In strict logic it would be assumed that the most lofty part of the city, where today the sports field has been installed, constituted the acropolis of Teate: however, the remains found there are of Roman date; hence, in case a more ancient settlement may be supposed to have existed at that point, no evidence concerning it has as yet been discovered.

At the sports field the "Civitella" begins, and this area is extremely rich in structural remains, the orientation of which follows constantly the alignment of the modern buildings and hence demonstrates the antiquity of the present checker-board street-plan of this quarter.

The most significant monument of the Civitella is, without a rival, the theater. Its excavation was undertaken in 1940 by Dr. Giovanni Annibaldi, then in charge of the Soprintendenza. Then were brought to light the exterior wall and the upper *maenianum* of the right wing for an extent of some 45 meters; moreover more than a third of the whole cavea was excavated; this had a diameter of 84 meters, and was set, and in part inserted, in the slope of the hill, so that it was only at its sides supported by substructions of brickwork and reticulate with white and red units. The edifice is to be dated roughly in the first half of the second century after Christ.

Close to the theater is a large rectangular structure, divided lengthwise by a wall: the two compartments thus formed, covered by barrel vaults, are in turn subdivided into three sections by means of two transverse partitions. It is a reservoir for rain-water, as is shown by the remains of the cement lining which is characteristic of such installations.

Still in the Cittadella, especial attention is due to a large and sumptuous edifice, embedded within modern constructions, which exhibits admirable pavements of black-and-white mosaic in excellent preservation.

The so-called group of the small temples forms the best known and the most significant combination of all the artistic patrimony of Teate (pl. 12, c). It consists of three cellae supported on a single podium, in two of which, adjacent and counterparts, are to be recognised without a doubt two temple edifices, while to the third one, which is smaller and of later construction, the same function is not so readily to be attributed. In a space beneath the flight of steps in front of the middle cella, a very deep pit has been found, excavated in the rock, and probably earlier in date than the edifices above it; it clearly was intended for cult purposes, and hence is to be brought into

<sup>24</sup> E. Ghislanzoni, *MonAnt* 19 (1908) 541-614.

some sort of connection with the sacred character of the place. The temple group may be assigned to about the middle of the second century of our era, that is to say to the same period as the theater, its contemporaneity with which is demonstrated by the fine revetment in red-and-white reticulate. At the time of the excavation, the hypothesis was advanced that the group formed the Capitolium of Teate; in reality however there is no evidence to confirm this identification. Several courses of isodomic wall incorporated in the podium belong without doubt to an edifice antedating the constructions of the empire: at the present stage of the investigations it is not possible to ascertain the purpose of this wall, which, however, from its structural peculiarities, cannot be considered earlier in date than Roman Teate.

The small temples formed the south-west side of a large rectangular area enclosed, at least partially, to the south-east by other temple structures, the remains of which exist beneath the Palazzo delle Poste and the Collegio S. Camillo de Lellis. In this area is to be unhesitatingly recognised the Forum.

Behind the small temples, the ground in antiquity was several meters higher than the level of the temples themselves; within this raised space a gallery was constructed in concrete, consisting of two almost equal wings running respectively south-west and north-west, meeting at a right angle and reaching a total length of some ninety meters: this structure, owing to the lowering of the level of the surrounding ground, has now been completely uncovered and isolated. Its purpose is extremely problematical, since it shows no opening in its walls and only a few narrow apertures in the vault; one might suppose that it formed the basement of a building which stood above ground, and of which it perhaps duplicates the plan, and which might have been intended for a storehouse for objects of small bulk.

Below the north-west brow of the hill, in line with the interior area of the small temples, an interesting system of retaining walls has recently come to light, faced with the usual fine two-colored reticulate.

Mention has already been made of the reservoir which has been identified in the Civitella: an imposing group of similar structures, in part

as yet hardly or not at all explored, extends along the second half of the Corso. Only those best known may be mentioned here. Under Palazzo Sanità, between the Corso Marrucino and Via Dante, there is a great reservoir in rubble-work, 37 meters long and more than seven wide, orientated to north-east and divided into two spaces each covered by a barrel-vault and intercommunicating by means of ten arches (pl. 13, A). This is connected by a tunnel with a gallery situated beneath the Palazzo Mayo, on the opposite side of the Corso, two meters wide, thirty long, and sloping down pronouncedly in the same direction as the reservoir. In this, a sort of basement is to be recognised, intended to contain pipes; this too has its walls faced with two-colored reticulate.

But the largest cistern of which it has been possible to ascertain the existence is the one which extends from beneath the Palazzo della Prefettura at least as far as the Teatro Marrucino; a structure in fact of exceptional size, all the extreme limits of which have not as yet been traced; it consists of a rectangular space with its long side running parallel to the Corso; and it measures 31 meters in width, while in length it is accessible for 57 meters. The outer walls are of concrete; the interior is divided lengthwise into seven naves, while longitudinally there are fourteen of these, each formed by brick pillars supporting quadripartite vaults (pl. 13, B). Its dating is a problem by no means easy of solution; however, the construction does not appear homogeneous, and whereas the outer walls and some features of the interior seem rather early, the brick-work is perhaps of a late period, even if it is difficult to sustain the hypothesis that this may be a mediaeval construction.

Set against the south-east slopes of the hill are the remains of the baths, in a position corresponding distinctly to the Sanità-Mayo group, so that a relation between the two has been supposed; but of such a relation, up to now, it has not proved possible to find confirmation.

The baths, following the slope of the hill, were constructed at various levels; the highest of these included a reservoir which has survived in perfect condition, orientated lengthwise along the slopes; it is some 70 meters long and 17 wide, and is divided into nine compart-

ments,  
commu  
four s  
walls  
sists i  
apses-  
ments  
outwa  
resist,  
above  
of wa  
there  
descen  
are n  
presen  
and r  
hundr  
light,  
revea  
with  
room  
hypo  
Th  
from  
as a  
centu

Ag  
Sopr  
exca  
chan  
its n  
fails  
Med  
ror v  
upon  
piec  
fifth  
cren  
jar  
yiel  
the  
Ma  
figh  
Con  
A  
Gra  
At  
—  
s



ments, each roofed with a barrel vault, and communicating one with another by means of four series of arches opening in the dividing walls. A characteristic of this structure consists in the long walls, each formed by nine apses—corresponding, that is, to the compartments just mentioned—with their curves turned outwards towards the higher ground, so as to resist, the one series the thrust of the earth above them, and the other that of the masses of water contained in the reservoir. In front there was a raised platform, from which visitors descended into the bath rooms proper. These are now in course of excavation. Up to the present, in campaigns undertaken about 1940 and resumed recently, an area of about two hundred square meters has been brought to light, in which a great rectangular hall has been revealed, paved with black-and-white mosaic with marine emblems, and flanked by smaller rooms, several of which are provided with hypocausts.

These baths are built entirely in brick. Apart from some late adaptations, they can be dated as a whole towards the middle of the first century after Christ.

#### (Modern) Calabria

Again, lack of funds has prevented this Soprintendenza from conducting systematic excavations: all the finds have been due to chance, but this corner of the peninsula, with its noble historic and artistic heritage, never fails to furnish news of interest. **Rosarno** (anc. **Medma**) has yielded a remarkable bronze mirror with a handle in the form of a youth seated upon a rock, and beside him a silen: a masterpiece of toreutic art of about the middle of the fifth century B.C. It was found together with cremated bones and some small vases, inside a jar of reddish clay. **Locri** too has continued to yield notable treasures: a small bronze lion of the fifth century from the *Vallone Abbadessa-Mannella*, a fragmentary fictile arula with a fight between a lioness and a boar from the *Contrada Marasà*.

A notable coin hoard of issues of Magna Graecia has been found at **S. Eufemia Lamezia**. At **Roggiano Gravina** (Prov. of Cosenza), re-

mains of bath edifices have been observed. Tombs, mostly poor in contents, of Hellenistic-Roman period have been found at **Oppido Mamertina**, **Castrovillari**, **San Giorgio Albanese** and **Strongoli**.

Two important Latin inscriptions came to light beside the railway line at **S. Caterina** (i. e. at the port) of **Reggio Calabria** in November of the year 1949. They bear the names of freedmen of Julia, daughter of Augustus, who was sent into exile at Regium, and of two trierarchs, thus demonstrating the probable presence at that port of a detachment of the fleet which had its headquarters at Misenum.

But the most important result achieved by the Soprintendente, Dr. Giulio Jacopi, during the year 1949 consists in the identification of the fourth and latest city of **Sybaris**, which is described by Strabo as situated on the river "Teuthras" (Trais?).<sup>25</sup> Some 9 km. in a direct line from the sea and about 5 km. from the valley of the torrent Trionto of today—which doubtless retains in slightly altered form its ancient name—, there is a level area on the summit of a hill with partly precipitous sides; here some imposing stretches of a circuit of wall are preserved, and also cuttings in the rock pertaining to habitations, while many ceramic and fictile remains appear everywhere on the surface. The identification of the site received subsequent confirmation through the discovery of a fragmentary inscription bearing the letters ΣΤΒ, documentary evidence from a period corresponding to that of the fourth Sybaris.

#### Etruria

**Cerveteri** (anc. **Caere**). The Soprintendenza for Southern Etruria, with headquarters at the Villa Giulia in Rome, under the direction of the Soprintendente Professor Gioacchino Mancini and the Inspector Dr. Mario Moretti, has completed the most urgent works of restoration in the Etruscan necropolis; after which, during the year 1949, a project of research was undertaken and in part carried out, directed toward the solution of certain problems of topographical and monumental nature presented by that admirable archaeological ensemble. In the sector to the south-west of the great tumulus known

<sup>25</sup> Strabo 6.1.14; cf. 14.2.10; probably the Tetrais of Iamblichus *Vit. Pythag.* 260.

as "of the Colonel,"<sup>26</sup> thirteen small tumuli of the seventh and sixth centuries B.C. have been discovered. Moreover, immediately to the south of the tomb "of the Colonel", a grandiose tumulus, hitherto unknown, has been recognized, which for size ranks among the largest in the whole necropolis. This new tomb, datable in the seventh century, has proved extremely interesting for its architectural form and for its plan, which is very complicated, and also for its painted decoration, which is well preserved in its details, a thing exceptional in the necropolis of Caere. Unfortunately this tomb had been plundered at the close of the eighteenth century, as is shown by the presence of several coins of the Venetian Republic. The Soprintendenza is proceeding to reinforce the walls of the sepulchre and to reconstruct the earth mound resting upon the impressive base. Another important tomb, of the sixth and fifth centuries B.C., has come to light beside the road leading to the necropolis; it forms part of another great tumulus, previously unknown, which is to be fully explored.

**Santa Maria di Falleri** (anc. **Falerii Novi**). The Soprintendenza, under the direction of Dr. Umberto Ciotti, has continued with the restoration of the enceinte of the third century B.C.,<sup>27</sup> in particular the northern stretch of wall, including several towers; three postern gates have been restored to their function, one near the Via Amerina and two in the north-east angle of the wall. During this undertaking a fragment of a marble relief was found with the representation of a river divinity.

**Bolsena.** The exploration of this important place by the French School of Rome was conducted in four campaigns of excavation distributed over three years, 1946-48;<sup>28</sup> it has accomplished its purpose with the tracing of the early city wall and the discovery of other indications which show that the site was occupied by a city as early as Etruscan times, the Volsinii of historical tradition, one of the foremost members of the Etruscan confederation: thus solving a problem which had faced archaeologists for considerably more than a century. The circuit

of walls belongs in the repertory of similar structures in Central Italy which at the present time forms an object of special interest to investigators;<sup>29</sup> while the temple now uncovered upon the summit of one of the hills, Poggio Casetta, its cella flanked by *alae*, finds its place among a special class of the tripartite temples of this area,<sup>30</sup> and is dated by the style of its terra-cotta revetments in the third or second century B.C.<sup>31</sup>

**Cosa.** The 1949 campaign (May-June) of the American Academy's excavations at this site, under the direction of Professor Frank E. Brown, had as its principal objective the completion of the investigation of the Capitolium, the clearing of which had been begun in 1948.<sup>32</sup> The excavations revealed that the Arx originally had two rocky crests, upon the southernmost of which rose a small sanctuary, supplemented in the second century B.C. by the Capitolium and by a third temple to the north. The Capitolium itself was centered on a deep natural cleft in the rock, and its walls rose from a lofty podium with heavy convex moldings at top and bottom (pl. 14, A). A full series of its molded and painted terra-cotta revetments was obtained. The remains of the earlier installations are to be studied in subsequent campaigns. Continued exploration of the site and its vicinity further clarified topographical and chronological problems, and the investigation of an ancient dump of pottery provided a valuable repertory of the wares in use at the end of the second century B.C. (pl. 13, C). A forthcoming volume of the Academy's publications will carry a complete description of the topography and surface remains of the site.

### Liguria

**Albenga.** The archaeological authorities have retrieved the cargo, and many of the structural details and equipment, of a Roman merchant ship, probably of the late republican era, which had sunk off the Ligurian coast not far from this well-known locality; it contained a vast quantity of terra-cotta amphorae, as well as

<sup>26</sup> AJA 52 (1948) 512.

<sup>27</sup> AJA 51 (1947) 293.

<sup>28</sup> AJA 51 (1947) 292; 52 (1948) 511.

<sup>29</sup> G. Lugli, *Rendiconti dei Lincei* 1947, 294-307.

<sup>30</sup> Andr n *op. cit.* (*supra*, n. 17).

<sup>31</sup> The final report by the Field Director, Dr. R. Bloch, with a summing up by Professor Grenier, will have appeared in the *M langes* of the French School of Rome before these lines are in print.

<sup>32</sup> AJA 53 (1949) 382.

other classes of pottery and numerous objects of bronze and lead. With this material, it is hoped to form a "maritime museum" at Albenga.

#### Sabinum

**Norcia** (anc. **Nursia**). In the course of restorations to the Church of S. Lorenzo, an interesting inscription has come to light, commemorating a certain *C. Fadienus Q. f. Qui. Bassus, VIIIVir [I]Ivir. pot., patronus pleb.*, which, as Dr. Attilio Degrassi, who kindly communicates this information, observes, appears to have some relation with *CIL IX 4550*. The stone was noticed by Dr. P. Tremoli, who is to publish it.

#### Umbria

**Terni** (anc. **Interamna Nahars**). In 1949, on the outskirts of the Roman city, near the Church of S. Cristoforo, the tombstone was found of a certain *Tamudia Euphrosyne*, erected by *C. Salvius Clemen[s]*.<sup>33</sup> Her family name is unusual, but recurs at Auximum and Amiternum as well as in Rome and in the fleet at Misenum; curiously, the Tamudius of *CIL X 3636* was *natione Sardus*.

### Northern Italy

#### Lombardy

At **Milan**,<sup>34</sup> in the course of 1949, several discoveries took place which have assisted in clarifying the topography of the ancient *Mediolanum*. On the *Via Montenapoleone*, at the corner with *Via Verri*, a long stretch of the city walls has come to light, while another has appeared on the *Corso Vittorio Emanuele* opposite the Church of *San Carlo al Corso*, connecting with a long stretch which had previously been seen.<sup>35</sup> On *Via Necchi*, near the *Università Cattolica*, the remains have been found of a large polygonal tower which may have formed part of the walls, as well as traces of earlier Roman constructions. In the *Piazza degli Affari* several fluted columns have been found, together with other architectural fragments which must have formed part of an edifice, perhaps pertaining

to the neighboring Roman theater. At *Piazza Mentana* some imposing substructions have been uncovered which are perhaps to be assigned to the imperial palace recorded in the ancient sources.

The isolated finds include some walls of a Roman building, together with several wells, in the area of the *Palazzo Borromeo* on the piazza of the same name, and the remains of another edifice—of a certain opulence, to judge from the discovery of remains of columns, paintings, etc.—in the zone of *Via Medici* and *Via S. Sisto*. From a Roman well on *Via S. Raffaele* a remarkable group of metal objects were recovered, including various bronze containers of a common class (pans, "lebetes" etc.) and toilet articles in bronze and silver.

At **Pavia**, during the reconstruction of the famous mediaeval bridge across the Ticino, in addition to some scanty decorated architectural features of the ancient Roman bridge,<sup>36</sup> an impressive group of metal objects have been found, extending in date from the second century B.C. down to the early Middle Ages: they consist of several dozen chilograms of objects of various sorts and types, oftentimes unwrought, including a quantity of nails and various fragments of bronze and iron: appliques, fibulae, needles, pins and various ornaments of bronze, gold and silver; several statuettes, many fragments of lead (decorated sheets, weights, shapeless pieces), various implements (especially fish-hooks), and very many coins of bronze, silver and even a few of gold. The most important object however is a folding seat of iron sheathed with gold and silver, the framework of which has been found, as well as an arm and a leg. The restoration of this piece, which up to the time of writing had not been carried to completion, has revealed the fine goldsmith's work, with the great variety of decorative motives, which vary from the simplest type of meander to examples of an almost florid style, of great freedom of treatment (pl. 13, D).

At **San Genesio**, near Pavia, an important coin hoard of the second half of the fourth century after Christ has been found. The ma-

<sup>33</sup> This information likewise is due to the kindness of Dr. A. Degrassi.

<sup>34</sup> Soprintendente for Lombardia, Dr. Nevio Degrassi. For discoveries immediately preceding, see A. Calderini

in *Rendiconti Ist. Lombardo di Scienze e Lettere* 1948, 25 ff.

<sup>35</sup> A. Levi, *Historia* 2 (1928) 673.

<sup>36</sup> A. Taramelli, *NS* 1894, 73-81.

terial which up to now has been retrieved by the authorities includes, apart from a gold *solidus* of Constantius II, more than 400 silver coins of small modulus (*siliquae*), some hundred silver coins of medium size (*miliarensia*), and eight large multiple pieces of silver (improperly styled "medallions") bearing the names of Valens, Gratian, Valentinian I, Theodosius, and Valentinian II. Several of these large multiples are of a type absolutely new, the others in general are extremely rare. All the coins were contained in a clay vase together with a small silver vessel shaped as a truncated cone, which likewise has been retrieved.

At **Brescia** (anc. **Brixia**), a start has been made with the new systematization of the *Museo Romano*: this is housed in the ancient Capitoline temple of the city, which had been adapted to serve as a museum about the year 1830.<sup>37</sup> The recent partial reconstruction of the pronaos, which has restored to this feature of the edifice its original appearance as a Roman temple (pl. 14, B), necessitated restoring the cellae likewise to their original architectural conception. First of all, the large left-hand hall, which had been especially damaged, has been systematized; here the false vault has been removed and the roof has been reconstructed with two simple trusses and some pointed features. Upon the walls, the ancient construction has been brought in evidence: it had been hidden behind the stucco of the nineteenth century; and with the architectural fragments that have survived, a study has been undertaken of the several features of this hall. Upon two bases, 0.50 m. and 2.40 m. respectively above the pavement, which is still in a fair state of preservation, stood a double order of Corinthian pilasters, a suggestion of which has now been traced upon the walls to facilitate comprehension on the part of visitors. A coffered ceiling must have once roofed the cella. The nineteenth-century superstructure has likewise been removed from the great base at the further end of the cella, destined to support the cult-statue.

Upon opening the great door to its full width, the ancient threshold was uncovered, perfectly preserved, and parts of the two large door-posts

with molded contours. Moreover, the recomposition of the frieze and of the cornice above the architrave has received attention, and this has made it possible to determine that several large ornamented blocks belong to the door, as well as some smaller fragments, which have now been set in place (pl. 14, c).

The interior of the hall has been adapted as a *Museo Lapidario*: here have been set in order the inscriptions from the territory of the city of Brescia that reached the Museum after the systematization, in the spirit of Mommsen, of the central cella. In the case of the slabs that were to be set along the walls, a new system of fastening has been adopted—adjustable cramps of iron overlaid with brass, running upon grooves that can be unscrewed—, thus eliminating exposure to rust and at the same time allowing, when desired, the detachment of any slab for purposes of study. In the course of revising the extensive epigraphical material, many unpublished stones have come to light, and in particular a series of marble slabs presenting, in a double copy, the list, with full titles, of the emperors and other personages of the imperial house from Augustus down to the third century of our era: this is now in course of publication.

Various chance finds in the city area of Brescia include a mosaic pavement of the simplest type, with black rosettes upon a white field.

At **Breno** in the Val Camonica, during the construction of the new sports field, five burials have been found belonging probably to a necropolis of the First Age of Iron. These graves are constructed of somewhat irregular blocks of local stone, covered by great slabs. The equipment includes fibulae with depressed arch, others with double spiral, and armlets, two of which are adorned with a tiny bell. In one grave a diminutive situliform fictile vase was found (pl. 15, A).

#### Emilia and Romagna

Dr. P. E. Arias, Soprintendente for this area, kindly supplies the following:

**S. Lazzaro di Savena.** At the localities named

<sup>37</sup> *Museo Bresciano Illustrato*, I. Istituto di Studi Romani, *Lombardia Romana* 1 (1938) 187-190. M. Cagian de Azevedo, I "Capitolia" dell'Impero Romano

34-35. N. Degraffi in *Fasti Archaeologici* 1 (1946) 235. For the place of this temple in Flavian art, see P.-H. von Blanckenhagen, *Flavische Architektur* 57-60 et passim.



*Pizzocalvo* and *Idice*, among the alluvial pebbles of the terraces of the *Idice* and the *Zena*, numerous worked flints have been found, assignable to the Late Mousterian Age. Similar artifacts have been discovered on the heights of the *Croara*, to the south of the points mentioned.

**Borgo Panigale.** Here a station of the Bronze Age has been identified.

**S. Giovanni in Persiceto.** Trial trenches have been run in the area of a Bronze Age station in this neighborhood. The presence has been ascertained of several superposed strata, and typical material has been found, especially of clay, as well as remains of the wooden framework and facing of a hut.

**Riolo Bagni.** At the place named *Borgo Rivola* the western margin of a Bronze Age cemetery has been uncovered.

**Rimini** (anc. *Ariminum*). In sporadic excavations, remains of the Roman city wall of the republican period have been found: blocks of stone, with adaptations and restorations in rubble of the Late Imperial Age. The point at which this discovery was made lies between the *Arco di Augusto* (east) and the *Porta S. Andrea* (south).

**Piacenza.** In the course of digging within the city area (*Piazza Borsa*), among a quantity of material of various epochs, a terra-cotta Roman head of the period of Tiberius has been recovered; it represents a personage wearing a laurel wreath.

**Galeata.** In the area of the small Roman city of *Mevaniola*,<sup>38</sup> at the place called *Pianetto*, a series of trial trenches has been started, bringing to light an area which belonged to a building the purpose of which cannot as yet be determined. It is bounded by a stone channel with small pits at intervals. At the northeast corner, remains of roughly worked columns have been discovered. The quadrilateral bounded by the channel measures 34.40 by 17.40 m.

**Marzabotto.** On the acropolis of *Misanello* at this well-known site, excavations have been conducted with a view to ascertaining the precise lie and character of the foundations of Temple C.<sup>39</sup>

**Bologna.** At *Via Castello*, no. 2, the equipment has come to light of a Late Etruscan

burial consisting chiefly of a bronze cista with rope-ornament, an undecorated black-glazed Attic kylix, and a small Campanian skyphos with white decoration.

#### Sicily and the Other Islands

**Megara Hyblaea.** The investigation of this important site was begun in 1949 as a collaborative project between Dr. Luigi Bernabò Brea, Soprintendente of Antiquities for Eastern Sicily, and the French School of Rome, which has been represented in the field by one of its members, M. François Villard. The initial campaign revealed the structures not of the archaic Greek colony but of a Hellenistic city, probably a foundation of Dionysius of Syracuse or Agathokles. The builders had largely destroyed the more ancient structural remains, in order to utilise the material for their own purposes. A certain number of these later houses have been uncovered; a hoard of 47 silver coins showed in preponderance types of the fourth century B.C. In the deep strata, on the other hand, an enormous quantity of archaic sherds have been found. Everywhere the presence of two distinct archaic strata is observable, the one lying directly upon the rock, and extending in date from the end of the eighth to the end of the seventh century B.C., with a predominance of Protocorinthian wares, but including also Argive vases, Rhodian cups, Etruscan bucchero kantharoi, and in particular many fragments of a local fabric showing Protocorinthian influence, a fabric which now appears for the first time; and at a higher level, a stratum of the sixth century B.C. with Middle and Late Corinthian products, as well as Ionic, Rhodian, Laconian, Clazomenian, Chalcidian and Attic wares, whereas the local pottery in this period shows a marked decline.

The remains of archaic constructions are too fragmentary to allow of the recovery of the plans of the buildings themselves, which were however provided with storage pits for grain, hollowed out of the rock, and dating from the very beginning of the life of the community, and also with wells; but it is possible to recognize two different types of house-wall, an older one (first half or the middle of the seventh

<sup>38</sup> Pliny N.H. 3.113. *CIL* XI 6605.

<sup>39</sup> On the condition of these temples, see *Fastì Archaeologici* 2 (1947) 43-45.

century) with orthostates, whereas the more recent walls (sixth century) are roughly polygonal in technique.

Between the two archaic levels on the one hand and the Hellenistic one on the other an intermediate stratum occurs, in which material from the two ages is mixed, corresponding to the period during which the site lay deserted. There is in fact an almost complete lack of material from the fifth and fourth centuries.

The Hellenistic strata, which are characterized by black ceramics, chiefly of local Syracusan make, but including a small number of pieces attributable to the fabric of Paestum, indicate a reconstruction of the city, as above stated, about the fourth century B.C.: it is to this period also that the extant city walls are to be assigned. At certain points it appears possible to distinguish two levels in the Hellenistic city. The houses, of a rather plain type, the plan of which is in general well preserved, show successive rebuildings. The final destruction is to be attributed to the time of Sextus Pompey: in fact, in the layer due to this destruction a hoard of bronze coins was found which included one of Henna bearing the names of L. Munatius and M. Cestius, duoviri in the period between 44 and 36 B.C., whereas there is a total lack of the slightly later Arretine terra sigillata.

All the material derived from these excavations has been taken to the Museum of Syracuse, where it is at present undergoing study. The detailed report of the campaign of 1949 was to appear in the *Mélanges* of the French School of Rome for 1950; and the excavations were to be resumed in the same year 1950.

**Calascibetta** (Prov. of Enna): *Cozzo San Giuseppe*, in the *contrada Realmese*: Necropolis of the First Age of Iron. In July 1949, the Soprintendente for Eastern Sicily, Dr. Luigi Bernabò Brea, explored about 130 among the more than 400 tombs which constitute this necropolis (pl. 15, c). Each consists of a small artificial cave of the type which is well known in Sicily from the now celebrated necropolises of Pantalica, Cassibile, Disueri, etc. The majority are round or oval in plan, a smaller number are rectangular with ceiling sometimes flat, some-

times vaulted. Almost all of them had been pillaged; nevertheless, in a certain number it proved still possible to collect important material establishing the date of the necropolis between the ninth and the sixth centuries B.C. There were numerous pottery wares that do not correspond to the familiar types of the cultures of the Third Siculan Period of Orsi, as represented in Eastern Sicily (Finocchito), but which have affinities with the types of Western Sicily, known especially through the necropolises of S. Angelo Muxaro (near Agrigento) and of Polizello (near Mussomeli). The fibulae are of extremely varied types, some are quite archaic, others evolved. Several tombs containing Corinthian vases come down to the first half of the sixth century B.C., and demonstrate the persistence of the indigenous cultures and traditions in Central and Western Sicily even when the Greek civilization had imposed itself in South-Eastern Sicily.<sup>40</sup>

**Insulae Aeoliae. Island of Panarea, Promontory of the Milazzese.** As was stated in the last report,<sup>41</sup> in the summer of 1948 three huts were brought to light belonging to the village which had then been discovered, and their belonging to the Age of Bronze was recognized, together with the affinity of their cultural *facies* with the coastal necropolises of the Syracusan region. During the months of June and July of 1949 a second campaign, conducted by Dr. Bernabò Brea with more ample means, made it possible to explore more than half the area between the three successive natural acropolises over which the village extended (pl. 15, b). Thus as many as sixteen huts came to light, the plan of which, in the greater number of instances, is perfectly preserved; but a still greater number still remain to be discovered. The huts generally consist of an oval room, which in some cases is enclosed on two sides by a rectangular wall with rounded corners. The material here found is very abundant. The majority of the ceramics correspond to the familiar types of the culture of Thapsos and Cozzo del Pantano: basins on high feet, saucepans, jars, small dolia, etc. The ovoidal bottles with cylindrical neck and high ribbon handle are exceptionally interesting;

<sup>40</sup> The Sicilian cultural background appears in *RLV* XII 185-207, s. v. Sizilien, and B. Pace, *Arte e civiltà*

della Sicilia antica 1, pp. 97-168.

<sup>41</sup> *AJA* 53 (1949) 384.

they are always richly ornamented, the principal motive being the zig-zag band in a dotted field (pl. 15, D).

Examples are not lacking of wares of the "Appennine" type, which show relations with peninsular Italy. But in this campaign numerous fragments of Mycenaean ceramics have been found, especially kraters and small amphorae, which date the settlement in the fourteenth century B.C. Especial interest attaches to the discovery upon a certain number of local impasto vases of incised signs which have exact parallels in the Minoan-Mycenaean script. This is the first time that traces of such a script have been recognized in the West. Metal itself was not found, but there was a mold for casting bronze bands.

These excavations were to be resumed during the summer of 1950.

**Sardinia.** Interest in the Bronze Age culture of this island has been stimulated by a remarkable exhibition of "Nuraghic" bronzes, held first in Venice and then in Rome.

#### Tripolitania (anciently part of Libya)

The British School at Rome, working in close collaboration with the Antiquities Department of the British Administration in Tripolitania, has carried out excavations and surveys on the coastal cities of Lepcis Magna and Sabratha during the summer seasons of 1948 and 1949.

**Lepcis Magna.** The work here has been mainly confined to the surveying of monuments already excavated by the Italian antiquities service before the war. A detailed survey of the well-preserved "Hunting Baths" (Terme Extramurane) on the west side of the city was made by R. Fraser in 1948; and on the basis of this a full description, richly illustrated, of this building has been published by J. B. Ward Perkins and J. M. C. Toynbee.<sup>42</sup> During 1949, a party of architectural students under Professor Ward Perkins surveyed some of the buildings in the Forum Vetus, and trenches were dug to establish the stratigraphic sequence of these structures. Further attention was devoted to the Severan monuments of the city,<sup>43</sup> and particularly to the Arch of Septimius Severus and the Nymphaeum in the Colonnaded Street.

Trial trenches dug by R. G. Goodchild on the eastern side of the Wadi Lebda established the line of the outer Byzantine City Wall and revealed that this wall was abandoned and partly demolished when the inner Byzantine circuit was built. Both walls appear to belong to Justinian, and a change of plan is probably to be inferred.

**Sabratha.** A three-month season of excavations was carried out at Sabratha in 1948, and was supplemented by small-scale excavations for a month in 1949. Miss K. M. Kenyon was in charge of the stratigraphic work. The main purpose of the excavations was to establish the chronology of the development of the Roman town, and in particular that of the central group of public buildings. The heavy work of clearing a considerable portion of the city had already been carried out by the Italians, and a comparatively small amount of excavation, therefore, was sufficient to settle many of the problems.

There was an original nucleus, the Phoenician town, on an irregular axis near the harbor. On the outskirts of this was established at the beginning of the period of Roman development a group of public buildings on which the lay-out of the earliest part of the Roman city was based: a Forum, with a Basilica along one side and a Curia on the other, and at the east narrow end a temple, probably of Liber Pater; all of these seem to date from the first century B.C. Of the original Forum only the scantiest traces survived later alterations, and it was succeeded by a lay-out with a sunken center surrounded by *tabernae*. The earliest temple was peripteral on the sides but not at the rear, and was surrounded by a *temenos* and single portico, with a floor at a height of about a meter above the level of the Forum. There were successive rebuildings of both temple and basilica, and other temples were added.

This main plan of the central buildings survived through most of the Roman period, but there are clear traces of considerable destructions and rebuildings, the dating of which awaits the completion of the identification of the associated coins.

To the east of this part of the town is another

<sup>42</sup> *Archaeologia* 93 (1949) pp. 165-195, pls. XXXIV-LI. See also *Boll. d'Arte* 1949, 46-50.

<sup>43</sup> J. B. Ward Perkins, *JRS* 38 (1948) pp. 59-80, pls. VI-XI.

quarter laid out on a slightly different axis. At the junction of the two alignments is a monument which can be dated to the time of Septimius Severus. Excavation showed that this succeeded an earlier building also on the new alignment, and it was therefore proved that the expansion of the city began in the Antonine period.

A third sounding was concerned with the Byzantine city wall which defended a much reduced area in the sixth century. This showed the wall to have been built over second-century buildings which were already completely ruinous.

A fourth area of excavation was in a private house of an *insula* to the east of the Forum: this provided, as well as structural evidence for the development of the plan, a good pottery series from about the second century B.C. to the fourth century of our era.

In addition to this work on the coastal sites, archaeological reconnaissances have been conducted in the interior, and special attention devoted to the problems of the Roman *Limes*. Military inscriptions were found on two sites in 1948,<sup>44</sup> and in 1949 a large area of the *limes* zone was investigated both from the air and on the ground. A report was to appear in the next number of *JRS*. In this same frontier region are several Christian churches, not previously studied; a general conspectus of Christian monuments in Tripolitania (including the coastal cities) was to appear in a future issue of *Archaeologia*.

Publication of the classical inscriptions from Tripolitania<sup>45</sup> has been delayed in order to include new material, but the volume should be in the press in the course of 1950. These inscriptions include a number of "Latino-Libyan" texts, i.e. in the Latin alphabet but in a still obscure native language. A preliminary note on these texts by R. G. Goodchild was to appear in the *Antiquaries Journal* in the course of 1950.<sup>46</sup>

Another campaign was projected for the summer of 1950, to consist mainly in collecting archaeological and topographical information, by surface surveys, for a proposed map of

Roman Libya: it is hoped to work along the shores of the Greater Syrtis and in the *hinterland* of Cyrenaica.

## TUNISIA

BY GILBERT-CHARLES PICARD  
Director of Antiquities

### PLATE 16

#### *Prehistoric*

During the course of a private excavation authorized by the *Service des Antiquités*, Mr. F. Lacorre discovered, in February of 1948, a prehistoric skeleton in the neighborhood of Ain Meterchem (region of Gafsa). According to Professor Vallois, this skeleton probably belonged to an ancestor of the present Mediterranean race, from which it differs in its archaic characteristics; the pre-Mediterraneans probably existed in the Capsian era together with the people of the race of Mechta, which has today disappeared.

#### *Punic*

Mr. P. Cintas began the exploration of the necropolises of Utica in 1948. An account of the results obtained will be given in a subsequent report.

#### *Roman*

**Carthage.** Excavation of the Baths of Antoninus was carried on throughout all of 1948, making it possible to fix the general arrangement of the building. The edifice consists of two parts exactly symmetrical in relation to the east-west axis (fig. 1). The ground-floor did not accommodate any bath installations; on the floor above the *frigidarium* was situated at the water's edge; the heated rooms were separated from it by the great hall, the vaults of which were supported by twelve gigantic columns of gray granite. The heated rooms were located on the west side; they are, in each part of the building, essentially composed of an elongated basin which on the ground-floor rests on three

<sup>44</sup> Goodchild and Ward Perkins, *JRS* 39 (1949) pp. 81-95, pls. XI-XIII.

<sup>45</sup> *AJA* 52 (1948) 501.

<sup>46</sup> A short interim report on Sabratha and Tripolitania in general appeared in *Reports and Monographs* no. 2 (1949) of the Department of Antiquities in Tripolitania.



**THERMES D'ANTONIN**  
**plan provisoire au 1<sup>er</sup> février 1949**

RELEVÉ DE G. L. FEUILLE CHIEF DE TRAVAUX

0 10 20 30 40 50  
 ÉCHELLE 1:1000 25 PM.

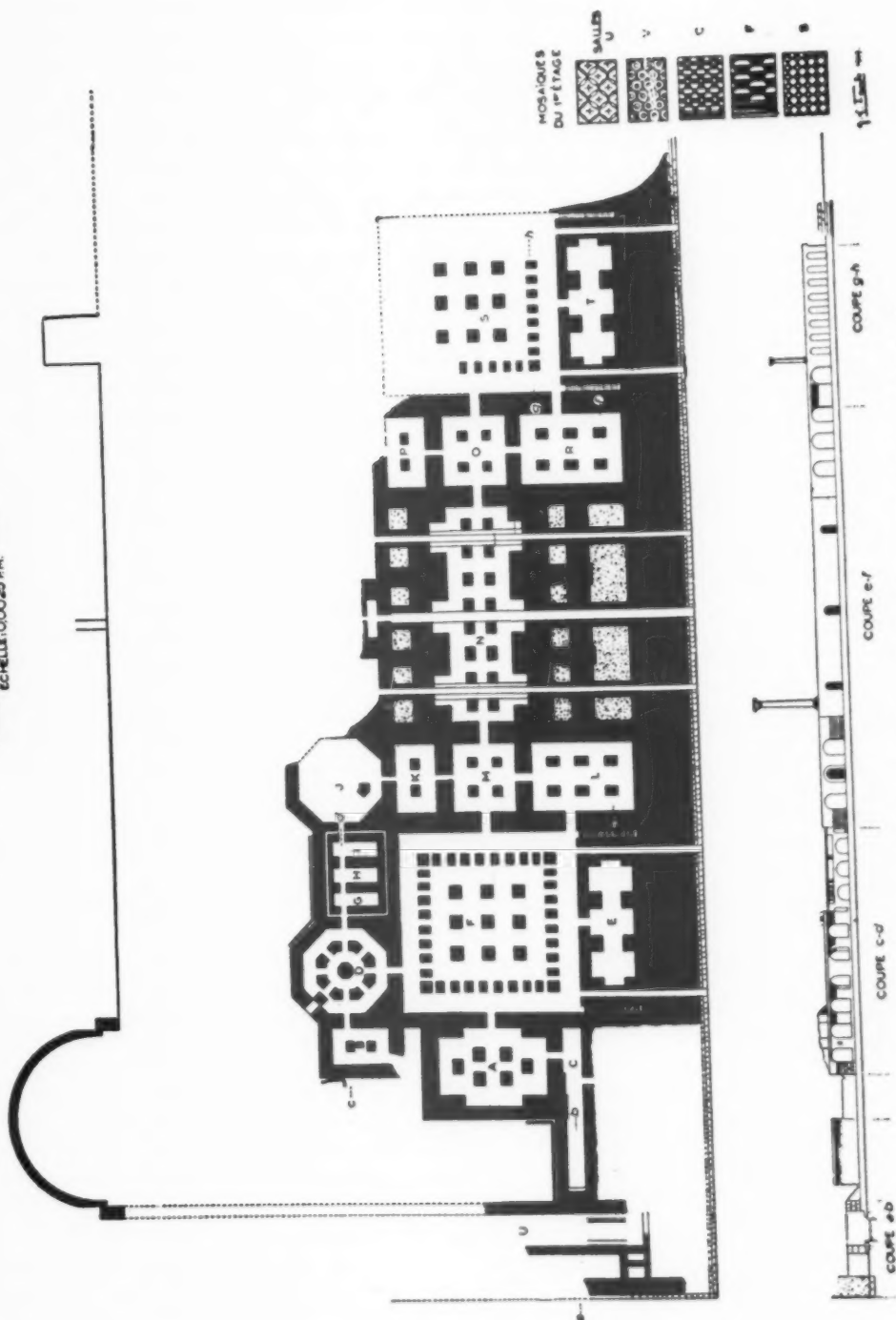


FIG. 1. PLAN OF THE BATHS OF ANTONINUS ON FEBRUARY 1, 1949. (North →)



mented with a head of Artemis. At the front there are the foundations of an altar (?). The architectural elements belong to the most advanced Punic art; the construction of the building equally excludes the possibility of its belonging to the imperial era. Nor do we seem on the other hand to be dealing with a tomb. We propose to recognize here the remains of a monumental trophy commemorating the annexation of *Africa Nova* by Caesar.<sup>8</sup>

In the proximity of the Kbor Klib there is a Roman village of which Mr. Deroche has discovered the name: *Vicus Manacitanus*. This *vicus* belonged without doubt to the *Colonia Zama Regia*; the principal temple was dedicated: [*Iovi optimo maximo Septimio Seve*]ro Aug(usto) Iunoni Reginae Iuliae Domn[ae]; stat-

ues were erected to important personages who were natives of the *vicus*: an officer of the urban cohorts, L. Julius Victor, and a *procurator* L. Julius Victor Modianus.<sup>9</sup>

At Sbeitla there were excavated a church, where an inscription indicates the relics of Saints Gervasius, Protasius, and Tryphon, and two fortresses of late date, each of which consists of a house surrounded after its construction by an enclosing wall. This latter had no gate at ground level, and one entered by means of a ladder. Numerous inscriptions were found in this excavation. One of them is the *cursus* of a senator of the second half of the third century, which presents new facts concerning the transformation of the institutions in this period.

<sup>8</sup> Cf. CRAI 1948, 421 *sqq.*

<sup>9</sup> Cf. *MéRome* 60 (1948) 55-85. Mr. Deroche considers

the two persons as identical, a theory which raises difficulties.

## ARCHAEOLOGICAL NEWS, RUSSIA

By HENRY FIELD

**T**HIRTY expeditions were at work from the Ukraine to the Bering Strait and from northern Siberia to Trans-Caucasia. The following summaries were received during 1948.

1. Near **Piandzhikent** citadel a *gorodishche* was opened by A. V. Iakubovskii. Traces of a palace with massive walls of unbaked brick were found. One room yielded a golden ring inset with an amethyst, three Sogdian seals (first half of eighth century) and many small objects. Sogdian and Arabic coins of the seventh-eighth centuries were obtained in an adjacent building whose carbonized carved wooden columns showed destruction by fire. Among unusual objects was a golden plaque surrounded with carved bone which ornamented the handle of a Sogdian short sword.

2. M. V. Voevodskii reported that along the Desna River from Bryansk to Novgorod-Seversk and along the Seima from Kursk to Ryalsk six *gorodishches*, some settlements and eight Neolithic sites were examined. At **Ardeev** an accumulation of mammoth and other animal bones was unearthed. Long bones of mammoths stood vertically in the ground indicating remains of houses. Some ornamented bone objects were found. At **Ochkin** Neolithic implements and pottery were excavated.

3. T. S. Passek opened a Late Bronze Age kurgan burial in a Tripolje settlement at **Vladimir**. Below were two houses (14.0 x 5.0 m.) with partitions forming rooms with a stove, a reclining place, and an altar. Flint, horn and bone articles and clay statuettes lay in profusion. An Upper Paleolithic site was studied on the right bank of the Sinukha River.

4. P. N. Schultz continued work at **Neapolis**, where granaries and burial vaults were opened. He also examined the Tauridian monuments in the Crimean Mountains as well as Cimmerian

and Scytho-Sarmatian buildings near Belogorsk.

5. M. I. Artamonov completed excavation of the Scythian *gorodishche* at **Nemirov**. A circular mud hut (diameter 7.0 m.) with traces of a central pillar and walls of vertical beams was uncovered. On two levels were stone hearths. This *gorodishche*, attributed to a period not later than the fifth century, resembles those beside the Dniester and not to the middle Dnieper Scythian group.

6. A. V. Zbrueva excavated buildings (second-first millennium B.C.) at **Lugov** in the Eda-buzh region of the Tatar ASSR. Some later buildings, probably immediately preceding the Ananino stage, were uncovered.

7. I. I. Liapushkin described the results obtained by the Slavic Expedition on the left bank of the Dnieper: (a) the south and south-east borders of eastern Slavism during the eighth-tenth centuries did not extend beyond the forest-steppe zone; (b) monuments of the "field-burial" culture on the borders of the steppe and forest-steppe zones were examined; and (c) in the basin of the lower and middle reaches of the Seima River along a strip about 200 miles long a group of *gorodishches* containing late Zoldich cultures was surveyed. These confirm third-second century B.C. migrations northward from the river Vorskla basin.

8. M. K. Karger excavated a six-pillared church (second half of the eleventh century) in the Kopyrev quarter of **Kiev**. Buildings to the southwest probably formed part of St. Simeon's Monastery built by Sviatoslav I Aroslavich, son of I Aroslav the Wise. Across the ravine on Voznesen slope another church (twelfth-thirteenth century) was located.

9. S. A. Tarakanova continued excavations on Anastaev Hill, **Okolny** township, and at Pskov kremlin. In a lower level a seventh-eighth century altar was found.



## THE AMERICAN RESEARCH CENTER IN EGYPT

Since the announcement made in the July 1950 issue of the *American Journal of Archaeology* further progress can be reported in the organization of the American Research Center in Egypt as set forth at the Annual Meeting of Members on November 21st in the Museum of Fine Arts, Boston. The Director in Egypt, Mr. William Stevenson Smith, plans to be in Cairo at the beginning of March where he proposes commencing a program of research which will include a study of the material from the Giza excavations and, later in the year, a survey of the paintings and reliefs in the Middle Kingdom rock-cut tombs of Middle and Upper Egypt. An Administrative Officer has been appointed to serve in the Cairo office which will be established in the spring of 1951.

Membership in the Center has increased to over one hundred persons. Many requests have been received concerning the possibilities of making use of the Center on the part of American scholars with interests ranging from ancient times to the modern civilization of the Near East. Amongst these requests there has been an emphasis upon Islamic studies, but a wide scope of interest is displayed, including the technique of the preservation of antiquities, ancient glass, Egyptian art and history in its many manifestations over the centuries, and languages, both ancient and modern. The potentiality of the Center to be of active assistance to these scholars and those of other nationalities will naturally depend upon the funds available for operating the Center and upon the generosity of those who feel that it may be of service in broadening cultural relations in these difficult times.

Dr. George Hughes, Field Director of the Oriental Institute of the University of Chicago, has consented

to become a member of the staff of the Center. This again emphasizes the cooperation which will enable members of the Center to take advantage of the magnificent library and facilities of Chicago House in Luxor.

A great loss has been sustained by the Center in the death of Mr. Joseph Lindon Smith, its second Director, who with his wife worked indefatigably for the promotion of international scholarship. All friends of the Center in Egypt as well as in the United States have realized how much Mr. Smith's delightful personality has through many long years contributed to the friendly atmosphere in which Americans have worked in Egypt.

The Center was incorporated under the laws of Massachusetts in March, 1950. The officers of the Center are: Mr. Edward W. Forbes, President; Messrs. Robert Woods Bliss, Edwin E. Calverley, Dows Dunham, John A. Wilson, Vice Presidents; Carl T. Keller, Treasurer; Bernard V. Bothmer, Assistant Treasurer; Eric Schroeder, Executive Secretary and Richard A. Parker, Membership Secretary.

Membership in the Center may be granted upon application. The fee for membership is five dollars (\$5.00), for Contributing Members ten dollars (\$10.00), but larger amounts are welcome particularly at the present stage. Cheques should be made out to American Research Center in Egypt, Inc. All Members will be eligible to attend annual meetings.

Persons interested in the work of the Center are invited to communicate with The Secretary, American Research Center in Egypt, Fogg Art Museum, Cambridge 38, Massachusetts.

# ARCHAEOLOGICAL BIBLIOGRAPHY\*

C. BRADFORD WELLES AND ANN PERKINS

## GENERAL

An *Index to the Art Bulletin* 1-30 (1913-1948), prepared by Rosalie B. Green, of 425 pp., is published by the College Art Association of America and the Index Society. Copies (\$12 to members, \$15 to non-members) are to be ordered from Harold W. Bentley, Secretary, 101 Library, University of Utah, Salt Lake City, Utah.

Announcement is made by UNESCO of the publication of the "International Directory of Photographic Archives of Works of Art," supplying as complete a list as possible of public and private collections.

We welcome a new journal, *Archaeologia Geographica*, *Beiträge zur vergleichenden geographisch-kartographischen Methode in der Urgeschichtsforschung*, published by the Hamburgisches Museum für Völkerkunde und Vorgeschichte, with Hans Jürgen Eggers as editor. "Die *Archaeologia Geographica* soll als wissenschaftliche, überregionale Zeitschrift helfen, das im Verlauf der letzten Jahrzehnte ausserordentlich umfangreich gewordene prähistorische Quellenmaterial methodisch zu durchdringen, um die Prähistorie zu werden zu lassen, was sie auf Grund ihrer Quellen von Natur aus ist: eine Geschichtswissenschaft." Vol. 1, No. 1 (February 1950) contains the following short articles of archaeological interest: Hans Jürgen Eggers, "Die vergleichende geographisch-kartographische Methode in der Urgeschichtsforschung," 1-3; Georg Kossack, "Zur Ausdeutung frühurnenfelderzeitlicher Kultgegenstände," 4-8; Herbert Jahnkuhn, "Sechs Karten zum Handel des 10. Jahrhunderts im westlichen Ostseebecken," 8-16. Vol. 1, No. 2 (April 1950) contains: Rolf Hachmann, "Die Gliederung des Gräberfeldes von Grosz Romstedt," 17-20; Joachim Werner, "Zur Entstehung der Reihengräberzivilisation," 23-32.

In an "Appendix" in *Hellenica* 8 (1950) 81-96, L. Robert gives a review of the matters covered in his lectures in the Collège de France between 1939 and 1949, important because of the novelty of many of the

topics, and the fact that many of the discoveries remain unpublished.

J. Ferrier, "Contribution à l'étude de l'Asturien," *BSPF* 47 (1950) 74-89. The Asturian appears to be localized on the Mediterranean coast from Portugal to Biarritz; there are no certain connections between it and the Kitchenmiddens, Chalossian, or Campignian phases, although typological similarities exist.

*Gnomon* 21, nos. 7/8 (1949) contains the following reviews of archaeological interest: Ernst Buschor, *Vom Sinn der griechischen Standbilder*; G. P. Stevens, *The Setting of the Periclean Parthenon*; Carlo Anti, *Teatri Greci Arcaici da Minosse a Pericle*.

*JDAI* 61/62 (1946/47) contains several small articles dealing with ancient works of art: Carl Watzinger, "Theoxenia des Dionysos," 76-87; Georg Lippold, "Zur Laocoongruppe," 88-94; Ernst Langlotz, "Bemerkungen zu einem Basaltkopf in München," 95-111.

*AA* (*JDAI* 61/62, 1946/47) contains: Karl Anton Neugebauer, "Der Apollon vom Belvedere und sein Meister," 2-36; Gerhart Rodenwaldt, "Drei Miscellen," 36-47; Erwin Bielefeld, "Ein Delphinreiterchor," 48-54; Ludwig Budde, "Ein Ornamentmeister des breiten Stils," 54-61; Klaus Wessel, "Römische Frauenfrisuren von der severischen bis zur konstantinischen Zeit," 62-76.

A. V. Zbrueva, "The Rider God," *Journal of Ancient History* ("Academy of Sciences, USSR," 1950) 205-211. In Russian.

J.-A. Mauduit, "Aurochs et bison," *BSPF* 47 (1950) 66-69. Identifications of early representations of the genus *Bos*.

A. von Gerkan, "Betrachtungen zum ionischen Gebälk," *JDAI* 61/62 (1946/47) 17-29.

L. Robert, "Monuments de gladiateurs dans l'orient grec," *Hellenica* 8 (1950) 39-72. Fifteen monuments and other additions to his earlier collection, including a great frieze from Cibraa poorly published by Kalinka, scenes of contest, and criminals being delivered to animals.

Alan J. B. Wace, "The Greeks and Romans as

\*Since the publication of the List of Abbreviations in *AJA* 54, 3 (July 1950) 269-272, the following abbreviations have been adopted (a revised and expanded list will be published in the near future):

*ABSA*: Annual of the British School at Athens.

*AEArg*: Archivo español de arqueología.

*ArchGeogr*: Archeologia geographica.

*BAC*: Bulletino di archeologia cristiana.

*BSPF*: Bulletin de la Société préhistorique française.

*BSRAA*: Bulletin de la Société royale d'archéologie d'Alexandrie.

*BullJPES*: Bulletin of the Jewish Palestine Oriental Society.

*JKF*: Jahrbuch für kleinasiatische Forschung.

*MZ*: Mainzer Zeitschrift.

*PBSR*: Papers of the British School at Rome.

*SASAE*: Supplément aux Annales du Service des antiquités de l'Égypte.

Archaeologists," *BSRAA* 38 (1949) 21-35. The ancients showed the same lack of interest in practical archaeology as in other practical sciences, but were frequently collectors.

Franz Eppel, "Die Trois Frères-Höhle (Ariège, Pyrenäen) und das Problem paläolithischer Kunst," *MOG Anth. Eth. Präh.* 78/79 (1949) 117-139. Sets definition of a work of pictorial art: recognizable similarity to the object depicted, realization in form, and significance beyond use, and discusses Palaeolithic art in relation to these factors. Formal analysis to determine the stage of art present in the caves, and magical or cult significance of representations.

Paul A. Underwood, "The Fountain of Life in Manuscripts of the Gospels," *Dumbarton Oaks Papers* No. 5 (Cambridge 1950) 41-138. Concepts of Christian baptism as represented in architecture and pictorial art.

W. Deonna, "Phalères celtiques et gallo-romaines avec décor de têtes humaines," *RA* 35 (1950) 35-57 and 147-181. Decoration with human heads suggested as a substitute for the practice of hanging severed heads of vanquished enemies from horses' harness.

André Grabar, "Quelques reliquaires de saint Démétrios et le martyrium du saint à Salonique," *Dumbarton Oaks Papers* No. 5 (Cambridge 1950) 1-28. Byzantine and Mediaeval reliquaries with discussion of the iconography.

Elli Heinsius, "Urformen von Schloss und Schlüssel," *MZ* 41-43 (1946-1948) 30-33. Two early methods of locking.

Henri Breuil, "À propos de l'industrie atérienne," *BSPF* 47 (1950) 56-61. Against Caton-Thompson's connection of Aterian with Parpalló (Spain).

R. M. Cook, "The Distribution of Chiot Pottery," *ABSA* 44 (1949) 154-161. Exports mostly after 600 B.C., mainly to the East Greek region, but also to the Levant, Black Sea, Greece, and the West in smaller quantities.

Robert Marichal, "L'écriture latine et l'écriture grecque du I<sup>er</sup> au VI<sup>e</sup> siècle," *AntCl* 19 (1950) 113-144. Relations between Greek and Latin writing.

"Texts and Fragments," *JCS* 4 (1950) 137-140. Autographs of an unidentified Sumerian text, a Sumerian hymn to Nusku, and a fragment of a Boğazköy text.

Rodolphe Guiland, "Sur quelques termes du Livre des Cérémonies de Constantin VII Porphyrogénète," *REG* 62 (1949) 328-350. Textiles and garments.

Georg Maldfeld, "Funde und Veröffentlichungen von Papyrus- und Pergamenthandschriftbruchstücken des Alten und Neuen Testaments in neuester Zeit," *Deutsches Pfarrerblatt* 7 (1950) 1-4.

Micheline Fasciato and Jean Leclant, "Notes sur les types monétaires présentant une figure imberbe à cornes de béliet," *MéRome* 61 (1949) 7-33. Repre-

sensation with long history, probably not one single god, but differently identified in various localities.

### GREECE AND CRETE

A. W. Woodward, "The Gortyn 'Labyrinth' and its Visitors in the Fifteenth Century," *ABSA* 44 (1949) 324 f. Venetians in the writings of Barzizza.

A. R. Burn, "Helikon in History: A Study in Greek Mountain Topography," *ib.* 313-323. "High-level routes" in Greek history, and the strategic routes of Helicon in Boeotian history (Cleombrotus before Leuctra; the Phocians in the Sacred War), and the Muses as northern invading goddesses.

J. K. Brock and G. Mackworth Young, "Excavations in Siphnos," *ib.* 1-92. Small digs in various places before the war. Pottery and small finds from Middle Cycladic, Geometric, and later periods, including Roman and Mediaeval. Chronology of Cycladic pottery.

O. A. W. Dilke, "The Greek Theatre Cavea: Addenda and Corrigenda," *ib.* 328 f. Olympic Stadium, and acoustics.

Hans Riemann, "Die Bauphasen des Heraions von Olympia," *JDAI* 61/62 (1946/47) 30-54. Dörpfeld's phases II and III are not valid. Building has two real periods—that of the Anta Temple, and that of the "Ringhallentempel"—third quarter, seventh century to ca. 600 B.C.

Pierre Amandry, "Notes de topographie et d'architecture delphiques: III. Le taureau de Corcyre," *BCH* 74 (1950) 10-21. Possibility that Pausanias erred in considering base with the signature of Theopropos as that of the bull of the Corcyrians.

L. Byvanck-Quarles van Ufford, "La chronologie de l'art grec de 475-425 av. J. Chr.," *Mnemosyne*, 4th ser., 3 (1950) 183-214. The first part of a stylistic study based on vase-painting and utilizing contemporary sculpture in an attempt to establish a more exact chronology for works of art.

Pierre Lévêque, "Notes de sculpture rhodienne (II)," *BCH* 74 (1950) 62-69. Continuation of article in *Mélanges Grégoire*. Hekataion of Hellenistic date and strongly archaizing style, and early third century semi-nude Aphrodite.

Carl Weickert, *Studien zur Kunstgeschichte des 5. Jahrhunderts v. Chr. I. Polygnot* ("Abh. Berlin, Phil.-hist. Klasse," Jahrgang 1947, no. 8, 1950). Analysis of the works of Polygnotus as known from literature, with discussion of the influences working on the painter.

Lilly B. Ghali-Kahil, "Vases attiques de Galaxidi," *BCH* 74 (1950) 48-53. Six black-figured lekythoi (late sixth and fifth centuries B.C.) and a red-figured pelike. *Idem*, "Coupes à figures noires du Musée national d'Athènes," *ib.* 54-61. Three Boeotian cups of early fifth century, and three Attic cups of similar date and

type which served as models for the Boeotian vessels.

Reinhard Lullies, "Attisch-schwarzfigurige Keramik aus dem Kerameikos," *JDAI* 61/62 (1946/47) 55-75. Catalogue.

G. S. Kirk, "Ships on Geometric Vases," *ABSA* 44 (1949) 93-153. Catalogue of all known instances with chronological classification. Artistic conventions, types, and construction. Continuous tradition of construction from Bronze Age. "The Geometric partially decked warship . . . was replaced during the seventh century by a longer vessel with no deck . . . and fifty rowers more or less . . . A form of bireme, copied perhaps from Phoenecian-built ships designed for inland waters, was tried out in Greece during the sixth century. . . The 'long ship' is a very general term applicable to any fast, low, ram-equipped vessel." Geometric scenes are not from saga; the man-woman group is a conventional farewell, not an abduction. Scenes from epic appear in the second quarter of the seventh century. Earlier ships are only decorative, and not funerary, motives.

François Villard, "La chronologie de la céramique protocorinthienne," *MéRome* 60 (1948) 7-34. Re-examination of dating evidence, with resulting dates fairly close to, although a little later than, those of Payne.

R. J. Hopper, "Addenda to *Necrocorinthia*," *ABSA* 44 (1949) 162-257. Supports Payne's stylistic divisions and his chronology, against Langlotz. Study of types against the new evidence, with corrections and improvements.

Sylvia Benton, "Second Thoughts on 'Mycenaean' Pottery in Ithaca," *ib.* 307-312. Her "Protogeometric class at Polis will now include 'Mycenaean' nos. 25-34 . . . as well as 'Transitional' and 'Protogeometric'."

J. Pouilloux, "Dropion, roi de Péones," *BCH* 74 (1950) 22-32. Inscribed base of Dropion at Delphi suggests that he reigned at the time of Demetrios II. J. Pouilloux and N. M. Verdélis, "Deux inscriptions de Démétrios," *ib.* 33-47. Two decrees of ca. 117 B.C., and a dedication to Antigonos Doson, 227-221 B.C.

*Supplementum Epigraphicum Graecum*, ed. J. J. E. Hondius, G. Daux, G. Klaffenbach, and M. N. Tod, vol. 11, no. 1 (Leiden 1950). Pp. 80. 489 inscriptions from Aegina, Corinth, the Argolid, and Laconia, published or corrected in the last thirty years.

#### TURKEY

We welcome a new journal, *Jahrbuch für Kleinasienische Forschung*, edited by H. Th. Bossert and Fr. Steinherr. Devoted chiefly to investigations in Asia Minor, Vol. 1, no. 1 (March 1950) also contains material dealing with other areas of the Near East.

L. Robert, "Le carien Mys et l'oracle du Ptéon (Hérodote, VIII, 135)," *Hellenica* 8 (1950) 23-38.

Mys was from Euromus, which was also called Europus, and spoke Carian, Greek, and Persian, but the oracle answered only gibberish.

H. Th. Bossert, U. B. Alkim, H. Çambel, N. Ongunsu, and İ. Süzen, *Die Ausgrabungen auf dem Karatepe (Erster Vorbericht)* ("Türk Tarih Kurumu Yayınlarından," 5th ser., no. 9, Ankara 1950). Pp. 84, Pls. 35, map. In Turkish and German. Three campaigns in 1947/1948 by the University of Istanbul and the Turkish Historical Society. Brief reports on the architectural remains, sculptures, and inscriptions.

Sir Leonard Woolley, "Excavations at Atchana-Alalakh, 1946," *AntJ* 30 (1950) 1-21. Resumption of digging at this important site resulted in the clearing of the temple of levels III-O, the collection of data bearing on the chronology of levels IV-I, and further investigation of levels IX-V.

Raci Temizer, "Fouilles faites au Tumulus de Kalinkaya," *Belleten* 13 (1949) 795-809. Two vaulted tombs of Hellenistic or Roman date, 3 km. north of Alacahöyük. In Turkish, with summary in French.

Dr. Afetinan, "Contributions to Turkish History through the Research Activities of the Archaeological Section of the Turkish Historical Society between 1943-1948," *ib.* 479-495. All phases of the Palaeolithic, but no Mesolithic or Neolithic; Chalcolithic to Roman.

I. Kiliç Kökten, "Recherches de préhistoire faites en 1949," *ib.* 811-831. Explorations in the northeast. Palaeolithic finds, including bones of cave-lions and bears, and two fossil teeth of *Homo Neanderthalensis*, and a number of tombs of the time of Troy I and II. In Turkish, with summary in French.

Wilton M. Krogman, "Ancient Cranial Types at Chatal Hüyük and Tell al-Judaïdah, Syria, from the late Fifth Millennium B.C. to the Mid-Seventh Century A.D.," *ib.* 407-477, with 23 tables and 26 figs. "The sequence may be stated as follows: Mediterranean, basic and before 4000 B.C.; Eurafian, not a real factor until mid- or late third millennium B.C.; Alpine, an incomer about 2500 B.C.; Armenoid, a late-comer about 500 B.C." "If . . . pottery types gradually change the archeologist should not expect a change in physical type. If a radical change in culture occurs then a new physical type may be suspected, but not necessarily, for ideas travel ahead of the people who originate them."

Muhibbe Anstock-Darga, "Ein Relief aus dem Bertiz-Tal," *JKF* 1 (1950) 75-79. Row of figures, perhaps part of a religious procession, dated tentatively between second half eighth and end seventh centuries B.C.

W. F. Albright, "Some Important Recent Discoveries: Alphabetic Origins and the Idrimi Statue," *BASOR* 118 (April 1950) 11-20. Early Northwest Semitic alphabet with letters in the order of the He-



brew alphabet; Idrimi statue dated ca. 1480-1450 B.C. (against Smith's ca. 1414-1385 B.C.).

L. Robert, "Inscriptions inédites en langue carienne," *Hellenica* 8 (1950) 5-22. Lists 15 texts found in Caria, plus a new one from Caunus. *Idem*, "Inscriptions de Lydie," *Hellenica* 9 (1950) 7-38. Unpublished texts from the museum of Manisa and the papers of G. Radet, including the beginning of a decree of Sardes of the late first century B.C., and materials on the villages of Lydia under the Empire. *Idem*, "Inscriptions d'Antalya et de Byzance," *ib.* 39-66. Dedication of shrine and furniture (tables, couches) to Men, and texts in honor of abstractions (noting that in Greek the distinction was hard to maintain): Memory, Summer, Winds, Seasons. Personal names of special meaning. *Idem*, "Inscriptions et reliefs à Ankara," *ib.* 67-77. Zeus Olybris at Anazarbe, Zeus Poarinus at Abonuteichos, monuments brought from Apollonia of Illyria to Istanbul and now in Ankara, the festivals Athenaea at Priene and Romaia at Ephesus. *Idem*, "Inscriptions de l'Hellespont et de la Propontide," *ib.* 78-97. On the inscriptions of the Caesarian colony of Parium (twin of Lampsacus) and on fishing at Parium and Cyzicus.

Johannes Stroux, *Eine Hafeninschrift von der Küste des Pontus*, ("SB Berlin, No. 1, Epigraphische Beiträge I," 1949). Latin epigram of the fourth century.

Heinrich Otten, "Die Gottheit Lelvani der Boğazköy-Texte," *JCS* 4 (1950) 119-136. Especially position as underworld deity; differences between Akkadian and Hittite theological systems.

A. Dupont-Sommer, "Deux nouvelles inscriptions sémitiques trouvées en Cilicie," *JKF* 1 (1950) 43-47. Cylinder seal impression of a Tyrian of ninth or early eighth centuries B.C.; fragment of an Aramaic inscription on stone of Achaemenid date.

### SYRIA AND LEBANON

*Studia mariana*, edited by André Parrot (Leiden 1950). Integration of the results from years of excavation at Mari.

Max von Oppenheim, *Tell Halaf, II: Die Bauwerke*, revised by R. Naumann (Berlin 1950). Pp. xviii + 403, pls. 76, plus 4 color plates in text, plans 20.

Claude F. A. Schaeffer, *Ugaritica II* ("Mission de Ras Shamra," 5; Inst. Franç. d'Arch. Beyrouth, Bibl. Arch. et Hist., 47; Paris 1949). Pp. 317, pls. 45. Gold vessels, jewelry (necklaces, bracelets), stele of Baal, pottery.

A. Jirku, "The Problem of Alashiya," *PEQ* (Jan.-Apr. 1950) 40-42. Land in North Syria.

B. Maisler, "The Israelite Exiles at Gozan," *BullJPES* 15 (1950) 83-85. Names indicate the presence of Israelite slaves or prisoners at Tell Halaf (Gozan). In Hebrew.

A. Malamat, "The Tell Halaf (Gozan) Texts," *ib.*

99-102. Summary, especially with reference to military matters. In Hebrew.

### ISRAEL, JORDAN, ARABIA

R. O. Whyte, "The Phytogeographical Zones of Palestine," *Geographical Review* 40 (1950) 600-614. Discussion of modern climate and vegetation, with references to antiquity; importance of Palestine as possible center of various phytogeographical groups.

Richard LeB. Bowen, Jr., *The Early Arabian Necropolis of Ain Jawan. A Pre-Islamic and Early Islamic Site on the Persian Gulf*, with chapters by Frederick R. Matson and Florence A. Day ("ASOR," Supplementary Studies nos. 7-9, New Haven 1950). Pp. 70, figs. 24. Discussion of the burial mounds of various dates on the Arabian coast near Bahrain, with technical and historical notes on the pottery.

Carl Rathjens, "Kulturelle Einflüsse in Südwest-Arabien von den ältesten Zeiten bis zum Islam, unter besonderer Berücksichtigung des Hellenismus," *JKF* 1 (1950) 1-42. Marked development largely restricted to cities, with noticeable cultural lag in peripheral areas.

B. S. J. Isserlin, "On some possible Early Occurrences of the Camel in Palestine," *PEQ* (Jan.-Apr. 1950) 50-53. In urban settings perhaps back to Middle Bronze, possibly even earlier.

H. T. Norris, "Mediaeval Monasteries of Eastern Palestine," *ib.* 31-39.

J. Kaplan, "Ancient Jewish Tomb-Caves near Tel-Aviv," *BullJPES* 15 (1950) 71-74. Ossuary and other tombs at Khirbet Suweilima. In Hebrew.

M. Stekelis, "Some Remains of the Yarmukian Culture," *ib.* 67-69. Two figurines of crouching women. In Hebrew.

"4000-year old Jewellery: Goldwork of the Age of the Shepherd Kings, Gaza (2000-1500 B.C.). Discovered in Flinders Petrie's Final Excavation," *ILN* 5804 (15 July 1950), supplement pp. II-III. Color photographs of Hyksos age jewelry, mostly gold: earrings, pendants, toggle-pins, etc., from Tell el-Ajjul.

Lionel Casson and Ernest L. Hettich, *Excavations at Nessana, 2. Literary Papyri* (Princeton 1950). Pp. xiv + 175, pls. 8. Thirteen papyrus manuscripts from southern Palestine, notably fragments of the Aeneid, with a unique Latin-Greek glossary for the use of students, and Christian writers.

New material on the Dead Sea Scrolls: W. F. Albright, "The Dead Sea Scrolls of St. Mark's Monastery," *BASOR* 118 (April 1950) 5 f.; W. H. Brownlee, "The Original Height of the Dead Sea Habakkuk Scroll," *ib.* 7-9; "Report upon a Fragment of Cloth from the Dead Sea Scroll Cave," *ib.* 9-11; Solomon A. Birnbaum, "The Leviticus Fragments from the Cave," *ib.* 20-27; S. Yeivin, "The Date and Attribution of the Leviticus Fragments from the Cache in the Judean

Desert," *ib.* 28-30; *idem*, "The Leviticus Fragments in the Hidden Scrolls Find," *BullJPES* 15 (1950) 106 f. (in Hebrew).

A. Reifenberg, "The Legend 'Shekel' on Hebrew Weights," *ib.* 70. First occurrence. In Hebrew.

J. Ben-Zevie, "A New Synagogue Inscription at 'Alma,'" *ib.* 75-77. Fragment of lintel with inscription of third-fourth centuries. In Hebrew.

M. Schwabe, "A Christian Inscription from Beerot Yishak," *ib.* 103-106. Dated 24 February, A.D. 505. In Hebrew.

David Diringer, "The Early Hebrew Book-Hand," *PEQ* (Jan.-Apr. 1950) 16-24. 7 plates.

N. Avigad, "Epigraphical Gleanings from Gezer," *ib.* 43-49. Personal pottery seal of a Persian, and a clay seal of Hasmonaean times.

H. Hamburger, "Caesarea Coin-Finds and the History of the City," *BullJPES* 15 (1950) 78-82. Classification of coins from the site, ranging from Alexander to the Crusades. In Hebrew.

N. Van der Vliet, "Monnaies inédites ou très rares du médaillier de Sainte-Anne de Jérusalem," *RB* 57 (1950) 243-259. From cities of the Decapolis.

### EGYPT

In celebration of the seventieth birthday of Sir Alan Henderson Gardiner, the *JEA* 35 (1949) is devoted to a number of short papers in his honor. Those of an archaeological interest are as follows: Nina M. Davies, "Birds and Bats at Beni Hasan," 13-20 (early copies and identifications); William C. Hayes, "Career of the Great Steward Henenu under Nebhepetre Mentuhotpe," 43-49 (Dynasty XI, based on a study of Stela "A" from tomb 313 in the Metropolitan Museum); T. Säve-Söderbergh, "A Buhen Stela from the Second Intermediate Period (Khartum No. 18)," 50-58 (re-dated to Hyksos times of Nubian independence); Bernhard Grdseloff, "A new Middle Kingdom Letter from El-Lahun," 59-62 (private letter in his own possession); John Barns, "The Nevill Papyrus: A Late Ramesside Letter to an Oracle," 69-71 (complaint of lack of response); Gustave Lefebvre, "Rouge et Nuances Voisines," 72-76 (words for colors); Georges Posener, "Les signes noirs dans les rubriques," 77-81 (red as an indication of ill, and black of good, omen); Harold H. Nelson, "The Rite of 'Bringing the Foot' as portrayed in Temple Reliefs," 82-86 (in the ritual the king as Thoth has restored the deity, and as a demon retires cringing before him); A. de Buck, "The Earliest Version of Book of the Dead 78," 87-97 (reconstruction of *Rwty's* part in the dialogue); A. M. Blackman and H. W. Fairman, "The Significance of the Ceremony *Hwt Bhsu* in the Temple of Horus at Edfu," 98-112 (part 1 of a study of the ceremony of "Driving the Calves": four, one black, one white, one red, one speckled, "so that thy Hal-

lowed Ground is free from all that is evil"); Alexandre Piankoff, "Une représentation rare sur l'une des chapelles de Toutânkhamon," 113-116 (to prevent time stopping in the night); Etienne Drioton, "La cryptographie de la chapelle de Toutânkhamon," 117-122; I. E. S. Edwards, "Some Early Dynastic Contributions to Egyptian Architecture," 123-128 (model for Djoser's ribbed and fluted columns in the *Heraclium giganteum*); G. Nagel, "Un détail de la décoration d'une tombe thébaine: un vase avec une représentation de chevaux," 129-131 (time of Amenophis II, paralleled by a number of preserved vases); Rosalind Moss, "An Egyptian Statuette in Malta," 132-134 (of Nefer'abu, Servant in the Place of Truth in the reign of Ramesses II); Jacques Vandier, "À propos d'un groupe du Sérapéum de Memphis conservé au Musée du Louvre," 135-138 (chronology of Dynasty XXII); Dows Dunham and M. F. Laming Macadam, "Names and Relationships of the Royal Family of Napata," 139-149; John D. Cooney, "A Souvenir of Napoleon's Trip to Egypt," 153-157 (history of a Dynasty XII cube statue now in the Brooklyn Museum); Sir Harold Bell, "A Note on P.S.I. 1160," 167-169 (possibly the end of a reversed roll).

Because of the universal respect and affection with which he was regarded by all students of ancient Egypt, it is appropriate to mention the testimonies to Pierre Jouquet by various colleagues and friends in *BSRAA* 38 (1949) 113-138.

Editor Jozef Janssen announces the appearance of part III of his "Annual Egyptological Bibliography," containing titles and abstracts of all Egyptological books and articles issued in 1949.

Jacques Schwartz, "Le Nil et le ravitaillement de Rome," *BIAOr* 47 (1948) 179-200. Study of the grain trade in Egypt, and publication of two new papyri from the Institute's collection: (1) Oath by the Emperor's Fortune of persons transporting grain to Alexandria, A.D. 89/90; (2) Receipt from *naukleros* to *bouleutes* (of Oxyrhynchus) for grain to be shipped down-river, mid-third century.

Charles F. Nims, "Bricks without straw?" *BiblArch.* 13 (May 1950) 22-28. Indication that the "bricks without straw" of *Exod.* 5 is a misrepresentation of the actual brick-making practices.

J. Vercoutter, "Les Haou-Nebout," *BIAOr* 48 (1949) 107-209. Continued from *ib.* 46 (1947) 125-158. "Those who are about the Nebout" referred to from Predynastic times on, and under the Ptolemies meant "Greeks," or peoples of the North. Originally one of the Nine Bows or subject enemies, they were located in the Delta or in Sinai on the coast, then inland; the Persian conquest could be referred to as the rule of the Haou-Nebout. The central meaning was "those who inhabit the shores of Asia," and so with Dynasties XXI-XXVI this could include the

Greeks. (One thinks of the prominence of Anatolian Greeks, especially from Caria, in Ptolemaic Egypt. The term has been interpreted as meaning Greeks, or Aegeans, from the beginning; so recently in Gardiner's *Ancient Egyptian Onomastica* [1947] I, pp. 206-208. It has even been supposed that the term "Hellenes" was embedded in it).

J. Drescher, "Topographical Notes for Alexandria and District," *BSRAA* 38 (1949) 13-20. Notes from late sources, and a second century geographical papyrus from a private collection with a description of the Nile flood at Canopus.

E. Combe, "Notes de topographie et d'histoire alexandrine," *ib.* 89-112. Topographical indications in writers of the Arab period.

J. B. Ward Perkins, "The Shrine of St. Menas in the Maryût," *PBSR* 17 (1949) 26-71. Historical record and description of five building periods of the church of Abu Mina, with special discussion of the sculptural ornament and relations between Alexandrian (of which Abu Mina is an example) and Coptic styles of architecture and sculpture.

Jacques Schwartz, "Fouilles à Kasr-Karoun (Février-Mars 1948)," *BIAOr* 48 (1949) 57-63. Coins and buildings of the Roman and Byzantine Dionysias.

F. W. von Bissing, "Aus römischen Gräbern zu Achmim (Panopolis) in Oberägypten," *JDAI* 61/62 (1946/47) 1-16. Graves of second or early third centuries after Christ, with special reference to their paintings and the relations of these paintings.

Louis-A. Christophe, "La salle V de Sethi Ier à Gournah," *BIAOr* 49 (1950) 117-180. Full publication of scenes and inscriptions, indicating that the dead king is identified with Amon-Re, and that after his burial the temple loses its funerary aspect and becomes a solar temple.

Jean Leclant, "Quelques données nouvelles sur l'édifice dit de Taharqa", près du lac sacré à Karnak," *ib.* 181-192. Taharqa's structure built at least in part of stones of Shabaka.

Jean Vercoutter, "Les statues du général Hor, gouverneur d'Hérakléopolis, de Busiris et d'Héliopolis (Louvre A. 88, Alexandrie, s.n.)," *ib.* 85-114. Louvre statue by style and inscription probably belongs to Dynasty XXX, Alexandria statue a little later, probably just at the beginning of the Greek period.

François Chamoux, "Le Dionysos de Sakha," *BCH* 74 (1950) 70-81. Probably served to hold candelabra, type known at Pompeii and elsewhere from first century B.C.

Zaki Aly, "Some Funerary Stelae from Kom Abou Bellou," *BSRAA* 38 (1949) 55-88. Nineteen stelae in the Egyptian Museum in Cairo, of second and third century date. One is Egyptian in style without inscription, the others Hellenistic, showing figures reclining at a banquet, or *orantes* with their arms raised.

One stela pictures the Rape of Persephone. In one instance the birth of the deceased occurred at an unlucky time, the fifth hour of the night on the sixth of Mecheir.

V. V. Pavlov, "Toilet Spoon No. 3627 in the Collection A. S. Pushkin," *Journal of Ancient History* ("Academy of Sciences, USSR" 1950) 211-217. Egyptian, in form of swimming girl holding ladle. Motive of girls catching ducks. In Russian.

G. Michailides, "Vase en terre cuite portant une inscription philosophique grecque," *BIAOr* 49 (1950) 23-43. Found at Akhmim. Text inspired by Greek philosophy, but with expressions similar to those of the Christian doctors. Second or early third century after Christ.

Marcel Hombert, "Bulletin papyrologique XXII (1947 et 1948)," *REG* 62 (1949) 360-449.

Louis Christophe, "La stèle de l'an III de Ramsès IV au Ouâdi Hammâmât (No. 12)," *BIAOr* (1949) 1-38. New publication; analysis of the expedition. *Idem*, "L'offrande solonelle de Ramsès IV à la triade thébaine dans le temple de Khonsou à Karnak," *ib.* 39-56. Text and comments.

Raymond Weill, "Un nouveau pharaon de l'époque tardive en Moyenne Egypte et l'Horus de Deir el-Gebrâwi (XIIe nome)," *BIAOr* 49 (1950) 57-65. Fragment of papyrus bought near Assiut with name *Pete-ntj*, presumably a local prince around the time of Piankhi.

William Linn Westermann, "Alexandria in the Greek Papyri," *BSRAA* 38 (1949) 36-50. Little known. Quotes an unpublished Columbia papyrus containing *apokrimata* of the Emperor Septimius published in the "Stoa of the Gymnasium" in Alexandria in A.D. 200.

Kurt Latte, "Ein neues Arrianfragment," *Nachrichten der Akademie der Wissenschaften in Göttingen*, Phil. hist. Klasse, 1950, 23-27. Identification of *P.S.I.* XII, 1284, as Arrian's, not Hieronymus', History of the Successors.

## IRAQ

Gurgis Awad, "The Antiquities of Iraq According to the Arab Historians," *Sumer* 6 (1950) 81-104. In Arabic.

Naji Al-Asil, "Recent Archaeological Activities in Iraq," *ib.* 3-5.

Fuad Safar, "Eridu. A Preliminary Report on the Third Season's Excavations, 1948-49," *ib.* 27-38. The "Hut Sounding" in Tell Abu Shahrain yielded 14 levels, with a well preserved hut with oven in level X, while in the Northern Mound was excavated a palace of the Early Dynastic period.

Mahmud El Amin and M. E. L. Mallowan, "Soundings in the Makhmur Plain," *ib.* 55-90. Building remains, pottery, and other objects from Samarra-Halaf to the Assyrian period.

Carleton S. Coon reports skeletal remains, not ancient, in the Eastern Cave at Hazar Merd, and ancient skulls from Tell Hassuna (similar to those from Eridu, Mediterranean race), *ib.* 91-96.

"News and Correspondence," *ib.* 99-107, contains notes of D. E. McCown on Nippur, M. E. L. Mallowan on Nimrud, D. J. Wiseman on the new tablets from Nimrud, and Faraj Basmachi on the pottery of the Eastern Cave at Hazar Merd (probably Neolithic).

M. E. L. Mallowan, "One of the Most Important and Richest Assyrian Excavations of the Last 100 Years: Excavating the Great Palace of Assurnasirpal the Second," *ILN* 5805 (22 July 1950) 121 and 148-151. *Idem*, "The Treasures of Assurnasirpal the Second: This Year's Discoveries in the Palace of the Great Assyrian City of Nimrud," *ILN* 5806 (29 July 1950) 180-183. Two campaigns of work in the Palace area have yielded archives, new sculptures, and various small objects (most notably carved ivories).

F. W. Robinson, "An Assyrian Relief of Tiglath-Pileser III," *Bull. Detroit Inst. of Arts* 29 (1949-1950) 86-89. Recently acquired relief from Nimrud, showing homage to the king.

J. Nougayrol, "Textes hépatoscopiques d'époque ancienne conservés au Musée du Louvre (III)," *RAssyr* 44 (1950) 1-44. Continuation of a discussion of liver omens, with special reference to Goetze, *YBT* 10.

Raymond Jestin, "Textes religieux Sumériens," *ib.* 45-71. Transcription and translation of two hymns to Inanna.

Maurice Lambert, "Nouveaux documents concernant la ville d'Ur," *ib.* 73-87. A calendar of sacrifices from the ninth year of Ibi-Sin, and another Ur III document relating to installations on the ziggurat platform.

Edmond Sollberger, "Šulgi, an 41?" *ib.* 89 f. Tablets with year-dates 35, 36, and 40 of the reign of Šulgi, all of which seem to refer to an event in the forty-first year.

Taha Baqir, "An Important Mathematical Problem Text from Tell Harmal," *Sumer* 6 (1950) 39-54 (5-28 of the Arabic version). Based on the principle of similar triangles.

George G. Cameron, "The Annals of Shalmaneser III, King of Assyria," *ib.* 6-26. The "third edition" of 842 B.C. on a perfectly preserved tablet in the Iraq Museum.

A. Goetze, "Sin-iddinam of Larsa. New Tablets from his Reign," *JCS* 4 (1950) 83-118. Accounts, tags, grain lists, year dates, etc; usually translation, autograph, and commentary. Edith Porada, *ib.* 155-162 discusses glyptic style of the period, illustrated by imprints from these Larsa tags.

Francis R. Steele, "Esarhaddon Building Inscription from Nippur," *JAOS* 70 (1950) 69-72. Newly

found inscription recording building activity of Esarhaddon on the shrine of Ungal-Nibru.

## IRAN AND INDIA

R. Ghirshman, "The Town which Three Hundred Elephants Rased to the Ground: the Newly Excavated Fourth Level of Susa and the Partho-Seleucid Necropolis," *ILN* 5816 (7 October 1950) 571-573. Level destroyed by Shapur II, and cemetery dating from ca. 300 B.C. into third Christian century.

Christoph von Füller-Haimendorf, "Indian Megalithic Cultures—Ancient and Modern: The Graves of the Iron Age Deccan and the Memorials of Present-Day Aborigines," *ILN* 5802 (1 July 1950) 24-27. Explanation of Brahmagiri tombs in terms of modern practices.

Alexander C. Soper, "Early Buddhist Attitudes Toward the Art of Painting," *ArtB* 32 (1950) 147-151. English translation of Buddhist remarks about painting.

L. Robert, "Addenda au Tome VII," *Hellenica* 8 (1950) 73-79. Reports *i.a.* the discovery of a new fragment of the important Seleucid inscription from Laodicea in Media, showing that Menedemus was governor "of the upper satrapies."

## ITALY

Giulio Jacopi, "Proverbial for Luxury: Sybaris, Now Identified on a Rocky Crag," *ILN* 5811 (2 September 1950) 368. Fourth city of Sybaris identified with Castiglione near Taranto.

J. B. Ward Perkins, "The Church of San Salvatore at Spoleto: Some Structural Notes," *PBSR* 17 (1949) 72-86. Test trenches indicate that domed presbytery, present apse and lateral east chapels do not belong to original structure, which had simple square presbytery with side aisles.

Maximilian Kon, "The Menorah of the Arch of Titus," *PEQ* (Jan.-Apr. 1950) 25-30. A good copy of the Menorah from the Temple.

M. P. Hornik, "Seen for the First Time for 1000 Years: Hellenistic Frescoes of Castelseprio," *ILN* 5814 (23 September 1950) 488 f. A cycle of the infancy of Christ in the church of Santa Maria di Castelseprio near Milan; subject-matter and style alike point to Alexandrian origin around the seventh century.

Paolo Graziosi, "The First Realistic Prehistoric Drawings to be Found in Italy," *ILN* 5808 (12 August 1950) 256-257. A grotto on the island of Levanzo near Sicily has yielded Aeneolithic paintings and Palaeolithic incised drawings of Franco-Cantabrian style.

Thomas T. Hoopes, "A Superb Greek Helmet of the Sixth Century B.C.: the Story of its Discovery and Partial Restoration," *ILN* 5807 (5 August 1950) 221-223. A bronze helmet with ram's head cheek-pieces and peak surmounted by a silver crest, found at



Metaponto and now in the City Art Museum of St. Louis.

R. M. Cook and C. B. R. Butchart, "Some Bucchero Vases from Ardea," *PBSR* 17 (1950) 1-4. Around 600 B.C.

Robert Étienne, "Les amphores du Testaccio au III<sup>e</sup> siècle," *MélRome* 61 (1949) 151-181. Inscribed jars as witnesses of economic practices under the Severi.

Marcel Renard, "Inscriptio romana ad res belgicas pertinentes," *RBP* 28 (1950) 131-142. A new example of the distinguished career of an equestrian functionary in the time of the Severi.

#### NORTH AFRICA

Louis Déroche, "Les fouilles de Ksar Toual Zammel et la question de Zama," *MélRome* 60 (1948) 55-104. Epigraphical and archaeological evidence allow identification of site with Zama, but not enough evidence to settle matter conclusively.

Lionel Galand, "Mons, Mopht . . . et Mopti. Fouilles et topographie africaines," *MélRome* 61 (1949) 35-91. Excavations at Mons which throw new light on topography of Roman North Africa.

F. Lacorre, "Le Gétulo-Capsien: Abri 402 et Ain Metherchem," *BSPF* 46 (1949) 447-470. Description of two sites, and the nature of the Getulo-Capsian assemblage in general.

Pierre Quoniam, "Sculptures trouvées à Oudna (Tunisie)," *MélRome* 60 (1948) 35-54. An Aphrodite, several nude males, several heads, and a fragment of relief.

Paul-Marie Duval, "La forme des navires romaines d'après la mosaïque d'Althiburus," *MélRome* 61 (1949) 119-149. Material from Tunisian mosaic with representation of boats, and discussion of Gauckler's conclusions.

R. Schnell, "Note sur quelques objets préhistoriques recueillis en Afrique Occidentale," *BSPF* 46 (1949) 442-446. Stone implements from three sites.

Jeanne and Georges Roux, "Un décret du politeuma des Juifs de Bérénike en Cyrénaïque au Musée lapidaire de Carpentras," *REG* 62 (1949) 281-296. Rediscovery of *CIG* 5362, missing since the eighteenth century, a former traveling-companion and counterpart to the well known *CIG* 5361, now in Toulouse. The surface is damaged, but the text emerges as a decree dated in the last years of the pre-Christian era in honor of a Jew who had received the Roman citizenship, and who had plastered and decorated with paintings an amphitheater belonging to the politeuma. An excellent photograph will permit restoration of the text, since the missing parts are mainly formulae. The tenor is: "Since so-and-so has always (or of his consistent policy: ἀπὸ τῆς [διηγεοῦς e.g. ἀγ]ωγῆς) continued to be helpful to the politeuma (to be perhaps

restored in l. 8), both in common and individually to its members (would they be properly referred to as πὸ λῆτ[ων ?]), and has now (perhaps καὶ ἔτι δὲ), l. 10) plastered, etc., be it voted to inscribe him in the roll of benefactors (εἰς τὸ [τῶν εὐεργετῶν] λευκίδιον, or something of the sort, l. 14), and to free him from compulsory services, etc." It is interesting to note here as in the slightly later Toulouse decree that Jewish names occur very seldom among the members of the politeuma (here *Simon* only).

#### SPAIN AND PORTUGAL

Manuel Esteve Guerrero, *Excavaciones de Asta Regia (Mesas de Asta, Jerez) Campana* ("Ministerio de Educación Nacional, Comisaría General de Excavaciones Arqueológicas, Informes y Memorias," no. 22, Madrid, 1950). Pp. 38, pls. 32. Pottery and minor finds from Early Bronze to Arab times.

Antonio Mendes Correa and Carlos Teixeira, *A Jazida Pré-histórica de Eira Pedrinha (Condeixa)* ("Serviços Geológicos de Portugal," Lisbon 1949). Pp. 64, pls. 16, figs. 26. Investigation of a rock-shelter containing graves of Santa Olalla's "Bronze Mediterranean I," 2200-2000 B.C. Objects include pottery vessels, bone awls, small chipped flint arrowheads and saw blades. Skeletal remains have been measured and studied, showing a predominantly dolichocephalic population.

Richard Pittioni, "Der Stein von Solana de Cabanas, Spanien," *MOG Anth. Eth. Präh.* 78/79 (1949) 140-146. Grave stela with representation identified as an Illyrian warrior and weapons, early first millennium B.C.

Helmuth Schlunk, "The Crosses of Oviedo: a Contribution to the History of Jewelry in Northern Spain in the Ninth and Tenth Centuries," *ArtB* 32 (1950) 91-114.

George C. Miles, *The Coinage of the Umayyads of Spain* ("Hispanic Numismatic Series," Monograph no. 1, in two parts. The American Numismatic Society, New York, 1950). Pp. xi + 591, pls. 15. The first of a series of studies to be devoted to the coinages of the Iberian Peninsula.

#### FRANCE

Announcement is made of the issuance in microfilm (also available in enlargements on paper) of Joshua Whatmough, *The Dialects of Ancient Gaul: Part 1, The Records of the Dialects. III Aquitania* (pp. 237-480), IV *Lugdunensis* (pp. 481-661).

Georges Colomb, *La bataille d'Alésia* (Editions Marque-Maillard, Lons-le-Saunier, n.d.) Pp. 328. Concludes that the battle took place at Alaise, rather than Alise-Ste-Reine.

Odette and Jean Taffanel, "La nécropole Hallstattienne de 'Los Fados', commune de Pépieux (Aude),"

*Gallia* 6 (1948) 1-29. Description of individual tombs and their contents.

Michel Labrousse, "Les fouilles de Gergovie, campagnes de 1945 et de 1946," *ib.* 31-95. Excavations in the Roman site with description of objects found.

Jules Toutain, "Les fouilles exécutées en 1944, 1945, 1946 et 1947 à Alise-Sainte-Reine (Côte-d'Or)," *ib.* 96-139. Recent work on Celtic and Gallo-Roman city, and objects found.

Henri Rolland, "Les fouilles de Glanum (Saint-Remy-de-Provence) de 1945 à 1947," *ib.* 141-169. Chiefly architecture of levels I and II.

Romain Robert and Abbé Glory, "Tombe d'un squelette accroupi gisant à Bédailhac (Ariège)," *BSPF* 47 (1950) 36-47. Complete skeleton of the earliest part of the Bronze Age.

H. Stecchi and B. Bottet, "La Baume-Périgaud, Commune de Tourrette-Levens (A.-M.)," *ib.* 89-93. Small station, notable for stratification of Upper Palaeolithic industries.

Maurice Veyrier, "Clansayès préhistorique. Station néolithique du 'Pas-de-Clavel,'" *BSPF* 46 (1949) 278-295. Description of a Neolithic site.

*Gallia* 6 (1948) contains the following short notes of archaeological interest: Fernand Benoit, "Le bas-relief de Saint-Julien-lès-Martigues (Bouches-du-Rhône)," 171-175; Joseph Couloumia, "La céramique à Magalas, à Bessan et à Saint-Thibéry (Hérault)," 175-179; Maurice Toussaint, "Trouvailles archéologiques dans les niveaux antiques de Béziers (Hérault)," 179-181; G. Drioux, L. Clanché and G. Maitrot, "Fouilles à Bricey, commune de Voisines (Haute-Marne) en 1946-1947," 182-186; Emile Thevenot, "À propos des têtes de Chorey (Côte-d'Or)," 186 f. Survey of work in prehistoric and historic ages, pp. 188-255; résumé of published material on work of 1946, by Raymond Lantier, pp. 256-287.

*BSPF* 46 (1949) contains the following short archaeological notes: Guy Gaudron, "Céramique de Lusace trouvée dans la grotte de Courchapon (Doubs)," 414-416 (examples of "Buckelkeramik"); L. R. Nougier, "La répartition géographique des casse-tête discoïdes," 428-431 (distribution of post-Campignian maceheads); Franck Delage, "Bracelets halstattiens de la Corrèze," 431 f; Ed. Giraud, "Note sur la stratigraphie du gisement Aurignacien de la Sablière Bervialle, Hautes-Bruyères, Villejuif (Seine)," 439-442.

Ernest Will, "Le bas-relief mithriaque de Strasbourg-Koenigshoffen," *RA* 35 (1950) 67-85. Reconstruction and interpretation of tauroctone scene discovered by Forrer in 1911-1912 and dated to middle second century of the Christian Era.

Emile Buisson, "Les disques ou palets en schiste de Montcombreaux (Allier)," *BSPF* 46 (1949) 250-256. Discussion of methods of working the stone, and pos-

sibility that disks might have been used for divination purposes.

B. and B. Bottet, "La Baume-Bonne, Quinson (B.-A.), Travaux de 1947," *ib.* 257-273. Incisions, some representational in character, on pebbles from "Proto-Solutrean" deposits.

Raymond Pierron, "La pierre gravée de Mezels, commune de Vayrac (Lot)," *ib.* 433-437. Whetstone with incised linear designs, some of which are paralleled in known ideograms, but probably not writing.

Jean-André Garde, "Découverte d'un dépôt ou 'cachette' de fondeur de l'âge du Bronze, à Saint-Denis-de-Pile (Gironde)," *BSPF* 47 (1950) 93-95. Axes, swords, blades, etc. of Bronze II-IV, found in a pottery vase.

Charles Picard, "Une oenochoé de bronze doré à portrait de reine trouvée à Glanum (Provence)," *RA* 35 (1950) 135-146. Vessel with female bust in relief under handle, undoubtedly Alexandrian import of Hellenistic date.

## SWITZERLAND

W. Deonna, "Aphrodite accoudée," *AntCl* 19 (1950) 45-64. Marble statue of draped Aphrodite, and terracotta of Aphrodite leaning on naiskos, apparently inspired by original of late fifth century B.C. In Geneva.

Henri Wild, "Choix d'objets pré-pharaoniques appartenant à des collections de Suisse," *BIAOr* 47 (1948) 1-58. Painted vases, figurines, combs, palettes, and a remarkable serpentine vase with three relief figures representing ceremonial dancers, of the first and second Nagada cultures. The animals represented are crocodiles (with a net), hippopotami, gazelles, a jackal or dog, and birds of various types. The gazelles occur on a painted vase, accompanied in each case by a smaller animal who stands behind the gazelle with its head at or between the gazelle's hind legs. The author takes these smaller figures to be hunting dogs, but the position suggests rather that these are nursing fawns.

## BELGIUM

H. Biévelet, "L'exploration archéologique de Bavai. Notes sur les hypocaustes de Bavai," *AntCl* 19 (1950) 81-92. Construction and arrangement of various Roman hypocausts.

Paul Rolland, "L'état actuel des grands problèmes tournaisiens," *RBA* 18 (1949) 125-143. Difficulties in reconstructing the history of Tournai, and the part archaeology plays.

M. Armand, "À propos du brûle-parfum de Warrant-Dreye," *AntCl* 19 (1950) 93-101. Bronze flower-shaped censor, believed to be of local manufacture and dating from the late second century after Christ.

W. Vollgraff, "Deux inscriptions romaines trouvées

près de Lobith," *ib.* 165-167. Parts of an altar and a tombstone.

### ENGLAND AND EIRE

O. Davies, *Excavations at Island MacHugh* (Supplement to "Proceedings of the Belfast Natural History and Philosophical Society," 1950) Pp. 116, pls. 8, numerous loose plans. From Neolithic to modern times.

Audrey Williams, "Bronze Age Barrows on Charmy Down and Lansdown, Somerset," *AntJ* 30 (1950) 34-46.

*The Antiquaries Journal* 30 (1950) contains the following notes of archaeological interest: M. W. Barley, "Note on the Fosse Way in Nottinghamshire," 64-67; P. Corder, "Embossed bronze studs from Malton in the Yorkshire Museum," 68-70; D. B. Harden, "Glass beaker from Colchester Castle," 70-72; G. Webster, "A Romano-British burial at Glaston, Rutlandshire, 1947," 72 f; E. J. W. Hildyard, "The date of the Malton brooch," 74 f; E. T. Leeds, "A bronze Viking pin from Castor, Northants," 75.

J. L. Myres, "An Eight-sided Minoan Sealstone in the Ashmolean Museum," *ABSA* 44 (1949) 326 f. Hieroglyphic script; known groups of signs and punctuation.

Harold Mattingly, *Coins of the Roman Empire in the British Museum. Vol. V. Pertinax to Elagabalus* (London 1950). Pp. cclxvi + 699, pls. 97.

### GERMANY

*Germania* 28 (1944-1950) contains various short articles on German archaeology: Christian Pescheck, "Originale in der Sammlung des Seminars für Ur- und Frühgeschichte an der Universität Göttingen," 21-25; Friedrich Morton, "Neue Bronzefunde aus dem Salzkammergut," 25-29; *idem*, "Das Goldarmband von Hallstatt," 29-32; Martin Hell, "Weiszgründige Keramik der Späthallstattzeit aus Salzburg," 33-37; Friedrich Langewiesche, "Teutoburg-Forschung auf neuer Grundlage," 50-54; Kurt Böhner, "Der fränkische Grabstein von Niederdollendorf am Rhein," 63-75; Fritz Tischler, "Frühmittelalterliche Keramik aus Duisburg," 75-85; Peter Goeszler, "Die Altstadt auf dem Rockesberg bei Unterflingen (Württ. Schwarzwald)," 85-95; Martin Hell, "Ein neuer Tulpenbecher-Fund aus Salzburg," 95 f; D. Detschew, "Zu dem Militärdiplom aus Kamensko," 97; F. Sprater, "Sigillata-Formschlüssel des 4. Jahrhunderts von Landstuhl," 97 f.

"Kleine Mitteilungen" from *Mainzer Zeitschrift* 37/38 (1942/43): G. Behrens, "Römische Münzschatzfunde aus Mainz," 83-85; "Zwei römische Altäre, angeblich aus dem Rhein bei Mainz," 85 f; "Zwei Venus-Statuetten aus Mainz," 86 f; "Lichthäuschen

oder Schornsteinaufsatz," 87. From *MZ* 41-43 (1946-1948): G. Behrens, "Neue römische Inschriften," 135-137; "Zwei römische Marmorkapitäl in Niedersaulheim," 137 f; "Eiserne Webschwerter der Merowingerzeit," 138-143; H. Menzel, "Brakteatenfibeln von Osthofen," 143 f; R. Busch, "Neugefundenes Bruchstück einer gotischen Relieffigur," 145 f. *MZ* 37/38 (1942/43) contains museum and other archaeological reports for 1941-1943 by G. Behrens, H. Kraemer, R. Dertsch, and P. T. Keszler; *MZ* 39/40 (1944/45) contains museum and other reports for 1931-1945 by G. Behrens, R. Busch, and A. Ruppel; *MZ* 41-43 (1946-1948) contains museum and other archaeological reports for 1943-1948 by J. H. Kraemer, G. Behrens, R. Busch, and A. Ruppel.

G. Behrens, "Zur Götterverehrung im römischen Mainz," *MZ* 39/40 (1944/45) 3-10. Roman deities who may be identified with local ones. *Idem*, "Merkur-Weihungen aus Mainz und Umgegend," *MZ* 37/38 (1942/43) 38-49. Dedicatory monuments suggest a local god or gods identified with Mercury. *Idem*, "Der Wangionen-Friedhof von Sponheim, Kr. Bingen," *ib.* 29-37. Roman and other graves.

J. Curschmann, "Ein römischer Friedhof und römische Villen bei Dautenheim, Kreis Alzey," *ib.* 69-82. *Idem*, "Die germanische Siedlung von Dautenheim, Kr. Alzey, Flur 'Auf der Eckmauer'," *MZ* 41-43 (1946-1948) 129-134. Originally thought Roman, now proved to be Germanic, apparently first to third centuries after Christ.

G. Behrens, "Römischer Zweisäulenbau in Alzey," *MZ* 39/40 (1944/45) 11-16. Attempt at reconstruction of monument with pairs of large and small columns, by analogy with grave monuments of Syria.

Heinrich Klenk, "Die Ober-Olmer Reihengräber und ihr Verhältnis zum Wald," *ib.* 22-28. With description of Merovingian graves. *Idem*, "Die merowingischen Reihengräberfunde am Übergang vom Selztal zur Niersteiner Senke," *MZ* 41-43 (1946-1948) 34-51. Further report on Merovingian cemeteries.

Friedrich Behn, "Die Wallfahrtskapelle zu Dieburg," *MZ* 39/40 (1944/45) 29-36. Excavation yielded remains going back to Roman times.

Edward Sangmeister, "Eine bandkeramische Siedlung von Griedel bei Butzbach, Kr. Friedberg," *Germania* 28 (1944-1950) 5-20. Wolfgang Dehn, "Ein bandkeramisches Tiergefäß von Herkheim im Ries," *ib.* 1-4. Settlement and objects, especially pottery.

Wolfgang Kimmig, "Ein Wagengrab der frühen Latènezeit von Laumersheim (Rheinpfalz)," *ib.* 38-50. Fifth-fourth century B.C., with notable bronze reinring and jar.

J. Como, "Der Dietrichstein von Bingen und die Gründung der Pfarrei Mörschbach (Hunsrück)," *MZ* 37/38 (1942/43) 50-54. Gravestone ca. A.D. 1000 with

Old German inscription, connected with founding of church.

Georg Lill, "Die Adlerfibel von 1936 und andere Fälschungen aus einer Münchner Goldschmiedewerkstatt," *Germania* 28 (1944-1950) 54-62.

G. Behrens, "Merowingische Pressblech-Scheibenfibeln," *MZ* 39/40 (1944/45) 17-21. Motifs derived from the reverses of Roman coins.

### EASTERN EUROPE

*Anzeiger für Altertumswissenschaft* ("Oesterreichischen humanistischen Gesellschaft," 3, no. 1, January 1950).

Hermann Vetters, *Dacia Ripensis* ("Schriften der Balkankommission, Antiquarische Abteilung," 11, no. 1, Oesterreichischen Akad. der Wiss., Vienna 1950). Pp. 60, figs. 8, pls. 4, map. Description of the land, the people, and their history.

J.-A. Mauduit, "La préhistoire tchécoslovaque actuelle," *BSPF* 46 (1949) 273-277. Résumé of cultures from Palaeolithic times to Celtic cultures of early Christian Era.

V. Milošević, "South-eastern Elements in the Prehistoric Civilization of Serbia," *ABSA* 44 (1949) 258-306. Relative and absolute chronology, with charts showing the situation in 3000, 2600, and 2200. "The Serbian regions were but a province of the great Hither-Asia cultural community." Accepts middle dating for Hammurabi of Babylon (S. Smith). EH I began in EM II, and Troy I not before 2700; Troy II ended about 2300 (from Stock's low dating of the Old Kingdom; in Tell Judaïdah objects of late Jemdet Nasr occur with Egyptian Dynasty I objects).

J.-A. Mauduit, "Art paléolithique de Pologne," *BSPF* 47 (1950) 70-73. Jewelry and decorated objects from Cave of the Mammoth and Cave of Maszycka.

Zdenko Vinski, "Zwei kahnförmige Ohrringe aus Erdut in Kroatien," *JKF* 1 (1950) 66-74. Probably of Greek origin, fifth century B.C. Historical sketch of the boat-shaped earring in general.

Rudolf Egger, *Der Grabstein von Čekančovo* ("Schriften der Balkankommission, Antiquarische Abteilung," 11, no. 2, Oesterreichische Akademie der Wissenschaften, Vienna 1950). Pp. 33, fig. and pls. 7. Publication of a funerary stela with inscription in Latin hexameter and reliefs with Bacchic motives.

### USSR

Progress in Russian archaeology, with survey of current excavations, is reported in the "Chronika" of the *Journal of Ancient History* ("Academy of Sciences, USSR") 1949, pp. 166-182, 185-202, 251-268; 1950, pp. 221-226. In Russian.

Yaroslav Pasternak, "The Trypillian Culture in Ukraine," *The Ukrainian Quarterly* 6, no. 2 (spring

1950) 122-133. Summary of the finds of the Trypillian culture, the problems of its origin, and chronology.

S. H. Cross, *Mediaeval Russian Churches* (edited by K. J. Conant). Pp. 95, illustrations 113. Cambridge, Harvard University Press, 1949.

I. T. Kruglikova, "Problems of the Non-Greek Population of Phanagoria," *Journal of Ancient History* ("Academy of Sciences, USSR" 1950) 101-112. Based on the ceramics. In Russian.

J.-A. Mauduit, "Art rupestre de la mer d'Azov," *BSPF* 47 (1950) 64 f. Note on the various representations, especially the possibility of the depiction of the mammoth.

I. S. Kryshkol, "Early Coinage of Panticapeum as an Historical Source," *Journal of Ancient History* ("Academy of Sciences, USSR" 1950) 183-188. In Russian.

L. P. Charko, "The Five-Column Temple on Bosporan Coinage," *ib.* 197-205. In Russian.

### SOUTH AFRICA

J. D. Clark, *The Stone Age Cultures of Northern Rhodesia* ("The South African Archaeological Society" 1950) Pp. 157, pls. 31, figs. 21. Geology and detailed archaeological description of the area, with sequence of cultures based largely on work in the Upper Zambezi Valley.

C. K. Cooke, "The Middle Stone Age Site at Khambi, Southern Rhodesia: A Further Examination," *South Afr. Arch. Bull.* 5, no. 18 (1950) 60-68. Stratification of a quarry site dating from late Early Stone Age (?) to Bantu times, with description of artifacts.

W. van der Elst, "Some Implements from the van der Elst Donga," *ib.* 43-50. Artifacts ranging in date from Chelles-Acheul (Stellenbosch I) culture to Late Stone Age.

S. Davis, "A Coin of Pisa," *ib.* 55-59. Gold coin of dubious authenticity, possibly a local Pisan issue of fourth century B.C.

### THE AMERICAS

Thomas H. Lewis, "Some Artifacts from the Tularosa Basin of New Mexico," *El Palacio* 57 (1950) 198-203. Two small sites with artifacts of a local facies of the Mogollon culture.

A. S. Cavallo, "A Totonac Palmate Stone," *Bull. Detroit Inst. of Arts* 29 (1949/50) 56-58. Stone of about A.D. 1200 from Vera Cruz, with representation of maize god.

S. N. Hagen, "The Kensington Runic Inscription," *Speculum* 25 (1950) 321-356. Linguistic analysis of the Minnesota stone, with conclusion that it is probably authentic.

### APPENDIX

The Union Académique Internationale held its



twenty-fourth session at Brussels in June 1950. The reports on sections of archaeological interest have been made available to the Archaeological Institute by Dr. Charles Odegaard, executive director of the American Council of Learned Societies.

*Corpus Vasorum Antiquorum*: The British Academy reports that work is progressing on two fascicles, those of the University of Sydney and the University of Reading, and that the British Museum is at work on a fascicle dealing with Oriental vases. A. Schroll and Co. of Vienna has undertaken the publication of the first fascicle of the Kunsthistorisches Museum of that city. Fascicle 3 of the *Musées Royaux d'Art et d'Histoire* of Brussels, by F. Mayence and Mlle. V. Verhoogen, has been published; it is expected that there will be a fourth fascicle of the same series containing the Greek vases which are not in the *Musées Royaux d'Art et d'Histoire*. Friis Johansen is engaged in the preparation of fascicle 7 of the National Museum of Copenhagen. Père Bosch i Gimpera and Josep de C. Serra i Ràfols have completed the first fascicle of the Archaeological Museum of Barcelona, which deals with Greek pottery from Emporion. The Institute of Catalan Studies is collecting material for two other fascicles of Greek and Hellenistic vases from other parts of the country, and of painted Iberian vases in the Museum.

Fascicle 2 of the Metropolitan Museum of Art of New York, by Miss Gisela M. A. Richter, has been submitted to the Harvard University Press. Prof. Hazel Hansen of Stanford University is working on a volume of vases from that University. Prof. H. R. W. Smith proposes to make a fascicle of the collection of the Venice High School in California. The University Museum, Philadelphia, is preparing to undertake the fascicle interrupted by the death of John Franklin Daniel. Señor Joaquín Gumà of Havana wishes to publish a fascicle of his private collection.

The tenth fascicle of the Louvre awaits funds to complete the publication, and work is now being done on the plates. A subvention from the Union Académique Internationale has aided in photographing vases in the National Museum of Athens, under the direction of Mme. Papaspyridi-Korouzzou, curator of the museum, and Prof. Charles Dugas of the Institut de France. The fascicle contains a group of unpublished Attic vases from recent excavations (chiefly red-figured, and white-ground lekythoi), plus some recent acquisitions of the Museum and older pieces which have been inadequately published previously. Fascicle 20 of the Italian series, devoted to the National Museum of Naples, has been completed by A. Adriani and is now in press. The first fascicle of the Museo

Nazionale Tarquiniese, by G. Jacopi, is expected soon. The Royal Academy of History, Antiquities, and Fine Arts of Stockholm is investigating the possibility of publishing Swedish ceramic material in the *CVA*; a catalogue of the Greek vases in the National Museum of Stockholm by Dr. Å. Åkerström could be used as the basis for a first fascicle of the series.

*Forma Orbis Romani*: Fascicle II of the *Forma Conventus Tarraconensis*, devoted to Laietania, has been prepared by Josep de C. Serra i Ràfols, and awaits funds for publication. The same author and Padre Battle i Huguet have begun the study of the region of Cossetania, which will form the third fascicle, and excavations in Barcelona by Agustí Duran i Senpere have provided materials which will form the basis of another fascicle. Work on the map of the Aude (France) is under way under the direction of Adrien Blanchet. The Italian fascicles on Pisae (A. Neppi-Modona) and *Urbs Salvia* (V. Cianfarani) are ready for publication when funds are available; and work is also under way, through the co-operation of Austria, Italy, and Yugoslavia, on the publication of the *Tabula Imperii Romani*.

*Corpus of Greek and Latin Inscriptions*: Work is continuing on the *Inscriptions grecques et latines de la Syrie*, whose first two volumes were published in 1929 and 1939 by the late Père Louis Jalabert (†1943) and Père R. Mouterde of the Université St. Joseph of Beyrouth. The first part of volume 3, which appeared this year, contains inscriptions 699-988, from the slopes of the Amanus Mountains and from Antioch, especially those of the recently excavated mosaics. Volume 3, part 2, which is in press, completes the series on the Antioch region (Daphne, Seleucia Pieria, and the region around Seleucia as far as Latakia) and contains inscriptions 989-1238.

Publication of the inscriptions of Delos, begun in 1912, is continued this year with a volume by M. Plassart on the earliest of the series, from the periods of Ionian and Attic-delian Leagues. There remain to be published only the administrative acts of the Athenian delegates to Delos, on which M. Couprie is engaged, and the index volume, now being prepared by M. Tréheux.

The first volume of the *Inscriptions latines de l'Algérie*, published by the Algerian government, has appeared, and the second is in preparation by H. G. Pflaum. The fascicle on Tergeste by P. Sticatti is in press, and that on Pisae by A. Neppi-Modona is in preparation. The Academy of Zagreb (Yugoslavia) is to continue the Corpus of inscriptions of Pannonia, and the second volume has been begun.

## NECROLOGY

LOUIS FRANCIS ANDERSON died in Walla Walla, Washington, his life-long residence, on November 12, 1950, at the age of eighty-nine. He was born in Morris, Ill., on July 31, 1861, and was graduated in 1882 from the University of Washington, of which his Father, Alexander Jay Anderson, was then President, being the first student in that University to take the full Classical course. When his father left the University of Washington to assume the Presidency of Whitman College in Walla Walla, Anderson went with him as an Instructor in Classics, and thus began a service of sixty years in that College, becoming Professor of Greek, and retiring as *Emeritus* in 1942. For seventeen years of that time he was also Vice-President of the College, which awarded him the honorary degree of L.H.D. in 1922. During that period, he was absent for advanced study at Johns Hopkins in 1893-94, and at Columbia in 1913-14; but his greatest inspiration came from his years of study and research at the American School at Athens (1900, 1906-07, 1928). His experiences in Athens gave him a keen insight into the science of archaeology; as a result, he became a member of the School's Managing Committee, and began to take an outstanding part in the work of the Archaeological Institute. In 1906 he founded its Walla Walla Society, which has manfully survived the various crises and vicissitudes through which the humanities have had to pass, and is today one of the most alive and active of our Western Societies. For over a quarter of a century he was one of the Vice-Presidents of the Institute, and his advice and counsel were of the greatest benefit to the long succession of Presidents and General Secretaries who passed across the stage during his tenure of office.

Like so many other great teachers and scholars, Anderson was a deeply religious man. He was a pillar of the Protestant Episcopal Church, was a Trustee of St. Paul's School for Girls (Episcopal) in Walla Walla, and a devoted lay reader and vestryman of his Parish. So admired and respected was he as the leading layman of his Diocese, that his Bishop made the special journey from Spokane to officiate at his funeral, as a token of his true affection and sense of loss.

Anderson had a summer home at Nantucket, and there, as in Walla Walla, he took a leading part in community activities,—he was an active and useful member of the local Historical Society, and helped to organize the Winter Club of Nantucket, which meets for informal discussion of current problems.

Athletics were a constant source of interest. He was a fine baseball player in his youth, and all his life remained a devotee of the game. In his later years, he became a well-known mountain climber, making the difficult ascent of Mt. Rainier twice.

Anderson was twice married,—in 1890 to Mary Ida Baker, who died in 1915, and in 1918 to Florence Mary Bennett, then Associate Professor of Greek at Hunter College, and herself a scholar and writer of distinction, who survives him. Besides his widow, he leaves an adopted daughter, a brother, and a number of nephews and nieces.

The Archaeological Institute of America has in his death lost one of its truest friends and most notable pioneers,—a man whose loyalty, sense of honor, and organizing ability secured for the Institute a foothold in the Pacific Northwest which will remain a growing monument to his memory. (S. B. L.)

## BOOK REVIEWS

**The Comparative Archaeology of Early Mesopotamia**, by *Ann Louise Perkins* (The Oriental Institute of the University of Chicago: Studies in Ancient Oriental Civilization, No. 25). Pp. xix + 201 + 4 folding charts (quarto). The University of Chicago Press, 1949. \$8.00.

The extraordinary progress made in the recovery of the earliest cultures of Mesopotamia during the past quarter-century may be illustrated by a comparison between the reviewer's short paper published in *Man* 26, No. 3 (March 1926) 41 f. and Miss Perkins' monograph. The first painted-pottery culture in Mesopotamia proper (aside from the results of J. de Morgan's earlier work at Susa and other sites in Susiana) had then been identified by R. Campbell Thompson at Eridu (Abu Shahrein) in 1918, only eight years previously. In retrospect it is interesting to note that I then dated the painted pottery of Tell Zeidân in the Balikh Valley "roughly about the middle of [the fourth] millennium," which was approximately correct for this northern 'Ubaid ware (cf. Perkins, 60). However, it is instructive to note that this probably correct dating was secured only at the expense of allowing less than seven centuries for all the cultures between 'Ubaid and the Dynasty of Accad (Sargon I). In those days we dated Sargon I about the twenty-eighth century B.C. and knew nothing about Frankfort's Early Dynastic I-IIIa, much less about the Warka or Jemdet Nasr periods. Now that the Dynasty of Accad is dated by most scholars in or about the twenty-fourth—twenty-third centuries B.C., we realize what a tremendous gap lies between the 'Ubaid period and the Dynasty of Accad.

Ten years of hard work have gone into the book before us, and the result is extraordinarily good. The reviewer is happy to associate himself with the high praise given the book by Mrs. Van Buren, whose admirable review has already appeared (*Orientalia* 19 [1950] 202-206) and will be presupposed by this reviewer. Miss Perkins covers the whole span of early sedentary occupation, from the earliest known settlements to the beginning of the Early Dynastic period. The reviewer would estimate this span as covering at least 2000 years from the transition between Mesolithic and Neolithic (Qal'at Jarmo) to the end of Jemdet Nasr. She has ransacked publications and museums; she has consulted all accessible excavators and collectors; she has spared no pains to bring every available artifact from this broad period into her picture. The book is a product of the Frankfort school, but its author has gone beyond Frankfort in the analysis of stratigraphy and typology, making the subject and methodology very much her own.

Of course, there are some minor points about the resulting synthesis which the reviewer regards with doubt. He frankly does not like the term "Protoliterate," which has been introduced largely by the zeal of P. Delougaz; the stratigraphic division into Warka and Jemdet Nasr phases introduced by the German excavators at Warka (Erech) seems to him much better (cf. also Mrs. Van Buren's comments). In any case the hybrid term in question takes a good deal for granted, since we simply do not yet know when writing was first introduced; it is by no means impossible that it was used far back in the 'Ubaid period but on some perishable material later replaced by clay tablets. One might just as well argue from negative evidence alone that Egyptian hieroglyphics were first introduced immediately before the beginning of the First Dynasty. The very term "Protoliterate" involves an assumption that the bearers of the 'Ubaid culture were not Sumerians at all.

It is difficult to commend Miss Perkins enough for her prudent abstention from speculative bypaths and from aesthetic assumptions. Her method remains rigidly scientific throughout, a fact which means that the volume will remain standard for many years and will continue to be basic long after the increase of data has rendered individual positions untenable. It is a book on which the student can build, not one which will require rebuilding at every turn. Even when Miss Perkins deals with the most recent discoveries, such as the pre-pottery Neolithic of Qal'at Jarmo, found in 1948 (p. 1), or the earliest painted pottery from the lowest temples of Eridu (also excavated in 1947/48), she shows the same good judgment and independence: the Eridu pottery "is neither non-'Ubaid nor pre-'Ubaid but rather the earliest manifestation of the 'Ubaid culture" (p. 74).

The treatment of the Hassûnah period (Neolithic, Nineveh I, Samarran) is comprehensive, but undoubtedly covers a series of cultures some of which are scarcely known at all as yet. The duration of the "period" cannot be less than 500-1000 years. Despite the discovery of a Samarran cemetery at Bāghûz there is still an inclination to treat it a bit cavalierly. In view of the spread already established, it will be strange if it does not prove to be a much more important phase than yet recognized, situated chronologically between Hassûnah II-IV and Halafian. It usually requires a good deal of excavation to determine from sherds alone in relatively thin strata just what the chronological range of any one type is. Excavations in Palestine illustrate this point constantly. For example, in the fourth campaign at Tell Beit Mirsim we were able to clear up the problem of the attribution of

sherds between several contiguous levels which we had inherited from our third campaign. Another campaign in the lowest ten strata at Megiddo is imperative before the exact range of pottery types illustrated by sherds can be fixed. Thus the fact that Level III at Hassûnah exhibited twelve sherds of Samarran ware probably means only that these sherds intruded into this level because of ancient or modern disturbance of the stratification. The fact that in Level IV there were more sherds of Samarran ware ("a fair quantity," 3) may have a similar explanation. When Level V turns up a "good deal" of Samarran sherd material, it may mean that subsequent work will yield a Samarran level preceding the prevailing Halafian Level VI. Or this evidence may be interpreted with the author (cautiously) as indicating intrusion of Samarran material into contemporary Hassunan. Only the future can determine who is right.

One of the outstanding features of Miss Perkins' work has been the clear recognition of the spread of Ubaid ware over the whole of Mesopotamia, though with marked differences between the fabrics and decoration of different chronological and geographical phases. She shows that the northern Ubaid ware had a narrower chronological span than the preceding Halafian, and that the southern Ubaid was the source of the northern Ubaid pottery. In other words, the southern Ubaid originated as a local type of Halafian and spread to the north after being diffused over the south for a long time. With Miss Perkins' hypothesis (44 f.) that the Halaf pottery originated in the Môsul region (later Assyria proper) the reviewer agrees (accepting it as the most reasonable hypothesis). On the other hand, he finds it difficult to accept the author's view that the Ubaid culture moved out of Iran (at some time early in the Halaf period of northern Mesopotamia) into Babylonia, and then spread into northern Mesopotamia when the Halafian culture became decadent (96). To the reviewer it seems more likely that the earliest phases of Ubaidian (such as are found at Eridu and Hajji Muhammad, or their precursors) originated as variants of northern Halaf, and that standard Ubaidian spread northward after a flourishing period of development in the south. The Iranian painted-pottery cultures of this type would then be eastern manifestations of Mesopotamian ceramics, not western derivatives of Iranian. The fact remains that the Tigris-Euphrates valley is far better suited to become the focus of rich ceramic culture than the scattered and poor valleys of Iran. Both were tilled mainly by bearers of early irrigation culture, and the richer country would almost infallibly exert more influence on the poorer than *vice versa*.

The second half of Miss Perkins' book is devoted to the Warka and Protoliterate periods in the south, and to the Gaura and Ninevite periods in the north,

together spanning the interval between Ubaidian and the beginning of Early Dynastic. This interval of at least 500 years—probably more—was wholly unknown a quarter of a century ago; our present knowledge of it comes largely from the excavation of Warka, the Diyâlah mounds, and Tepe Gawra (Gaura). Miss Perkins has done an excellent job in this terrain, stimulated directly by the teaching and example of Frankfort and Delougaz, who directed the excavations in the Diyâlah area. She has drawn heavily on the unpublished results of the Oriental Institute and University of Pennsylvania expeditions, thus controlling far more material than any precursor. Her careful assessment of points of contact between the essentially divergent cultures of the north and south during this interval (195 f.) is admirably done, omitting all but the more convincing similarities. Of course, some of these may turn out to have little direct chronological value, but they must be fitted into the over-all picture.

One point which only the future can settle is the question how far west the so-called Warka Gray Ware was diffused—or rather, how far west eastern forms of this ware were imitated. It is hard to separate the gray ware of Beth-shan, Megiddo, and especially of the tombs of Tell el-Fâr 'ah (cf. the reviewer's *Pelican Archaeology of Palestine* 70) from the Mesopotamian ware of this type, especially as the latter must cover a considerable part of the period between 3500 and 3000 B.C., while the *floruit* of the former is dated by the reviewer somewhere about 3300–3100 B.C.

In conclusion, students of comparative archaeology and of ancient Oriental history are both deeply indebted to Miss Perkins for her superb treatment of a delicate and complex material. She obviously possesses unusual qualifications for precisely this kind of research, where industry, clear-thinking, an eye for form, and independent critical judgment should all be required—but often are missing.

W. F. ALBRIGHT

THE JOHNS HOPKINS UNIVERSITY

**Esquisse d'une Histoire de l'Égypte ancienne et de sa Culture**, by *Pierre Gilbert* (Collection Lebègue, 9me Série, No. 99). Pp. 104; pls. 12; map. Bruxelles, Office de Publicité (Anc. Etabl. Lebègue), 1949. 35 Bel. fr.

As M. Gilbert justly indicates in his introduction, our knowledge of the history of ancient Egypt is still in the making, and it is good to take stock from time to time of where we stand. He proposes in this little book to sketch the history of Egypt as we now know it, "un peu à la façon des artistes égyptiens, qui résorbaient le détail dans la ligne d'ensemble." Into his brief text, M. Gilbert has packed many recent discoveries and speculations related to the civilization of Egypt, some of them his own, some adapted from



the writings of others. Many of the speculations are far from being proved—indeed M. Gilbert states in his introduction that four of his twenty-five chapters may be “skipped” by the reader if desired, as dealing with problems yet unsettled<sup>1</sup>—and a goodly amount of detail that hardly seems necessary in a broad outline has been included. As a result, I fear that the general reader (for whom the book is obviously intended, since it lacks the necessary documentation to make it useful to scholars) may often find the sketch a bit blurred and puzzling.

Nevertheless, many may find pleasure in M. Gilbert's sympathetic and poetic interpretation of the civilization of ancient Egypt. The pages are liberally interspersed with the author's sensitive translations of Egyptian poetry, a number of which appeared in his study, *La Poésie égyptienne* (1943), as well as with quotations from prose literature, which should interest the lay reader. M. Gilbert's passionate enthusiasm for the art and culture of the country to the study of which he has devoted his life will prove infectious to many.

ELIZABETH RIEFSTAHL

THE BROOKLYN MUSEUM

Oxford University Excavations in Nubia. **The Temples of Kawa. I.** The Inscriptions, by M. F. Laming Macadam. Vol. 1: pp. xvi + 142; vol. 2: pp. vi, pls. 66. Oxford University Press, 1949. \$27.00.

Much of the field work at Kawa was done in 1930/31 under Professor F. L. Griffith. After his death in 1934 Dr. Macadam worked there under Kirwan in 1935/36, recording additional inscriptions and collating copies of those already assembled. The architectural and archeological results of the excavations are to appear later.<sup>2</sup> In the present volumes the author publishes, translates or interprets, and evaluates “all the inscriptions . . . which were not part of the original temple decorations.” All except a few minor fragments are reproduced in photograph or drawing (most of the latter are facsimiles) or both, as needed or feasible.

Kawa, ancient Gematen,<sup>3</sup> stands on the right bank

of the Nile above the Third Cataract. Some 180 miles farther upstream lay Napata, the native capital of that Ethiopian dynasty which conquered and ruled even Egypt itself for several decades around 700 B.C. That an Egyptian settlement existed at Kawa as early as the Middle Kingdom is evidenced by inscribed statuettes of that period. Other finds reveal building activity there by Amenhotep III and Tutenkhamon of Egypt and occupation or at least visits by Egyptian officials through the time of Ramses VI. But the most important historical inscriptions date from the Ethiopian Taharqa who formed part of Egypt's 25th dynasty. Others belong to kings of the 2nd and 4th dynasties of Napata and apparently to kings of its first Meroitic dynasty (third century B.C.). Meroitic and other graffiti bring us into post-Christian times.

Not only native Egyptian records but the Ethiopian royal inscriptions of Kawa are composed in Egyptian throughout, but with marked lessening of quality as time passed and use of that language became more and more artificial. The royal inscriptions occur on stelae and as additions carved on earlier temple walls. Of graffiti, mostly on temple surfaces, the great majority seem to be adorations and are written in the native Meroitic cursive. Two (Nos. 48 and 62), however, mingle an early form of that script with the Egyptian demotic from which it was derived; in the second of these the personal name thus compounded is duplicated in Egyptian hieroglyphic. Egyptian and Meroitic hieroglyphs are combined in No. 44, Meroitic hieroglyphs and cursive signs in No. 104. No. 107 includes three lines of Old Abyssinian.

The problems raised by these diverse inscriptions beyond their very decipherment, often made awkward by the weathered, broken, or friable condition of the stone, concern history (especially genealogy and chronology), geography, and philology. The author devotes an appendix to the Ethiopian royal family, where adoptive and blood relationships must be sorted out.<sup>4</sup> Other questions are dealt with in his introduction and in his copious and thoroughly indexed discussions and notes. For example, lists of temple equipment pro-

<sup>1</sup> Chapter II: “Problème de la prééminence culturelle de la Basse Égypte”. M. Gilbert leans toward placing the origins of civilization in the Delta. Chapter IV: “Le problème des rapports entre l'Égypte Memphite et la Mésopotamie”. This offers the theory that the first dynasty of Ur is later than the fifth Egyptian dynasty and that the ziggurat may be a development of the step-pyramid. Chapter XI: “Le problème des rapports entre l'Égypte du Moyen Empire et la Mésopotamie.” This sees in certain sculptures of the Middle Kingdom the influences of the style of the Gudea figures; and would place the reign of Hammurabi toward the beginning or middle of the eighteenth dynasty. Chapter XVII: “Le problème de l'Exode.” Gives arguments for setting the Exodus in the

reign of Ramses II.

<sup>2</sup> For the latest preliminary account see L. P. Kirwan in *JEA* 22 (1936) 199–211.

<sup>3</sup> J. H. Breasted in *AJSemL* 25 (1908/9) 51–82 placed Gem-Aton at Sesebi, just below the Third Cataract, because of reliefs of Ikhnaton which he discovered there. But already in 1929 preliminary work at Kawa showed that the name Gem-Aton belonged to it instead; see Kirwan's p. 199.

<sup>4</sup> Jointly with Dows Dunham of Boston Dr. Macadam has published in *JEA* 35 (1949) 139–49 a further study utilizing not only the Kawa texts but the archaeological as well as inscriptional evidence found by G. A. Reisner in the temples and pyramid fields of ancient Napata.

vided by Taharqa call for study of the many terms used. On occasion the help of other specialists has been obtained.

As to specifically Egyptian matters the reviewer would suggest that the phrase *ꜥnh ꜥt* following royal titularies is surely qualitative rather than optative and is to be translated as usual by the affirmative epithet "living forever" rather than the merely hopeful "may he live forever." In inscription III 24 f. *ḥr.f*, translated "from himself," might well be "in his presence"; that is, the god is not only granting the king all life, all stability, etc., but is permitting him to enjoy these blessings in his own divine company. As to the word *ꜥ* (p. 39, n. 49), É. Chassinat in *Revue de l'Égypte ancienne* 3 (1931) 159-64 strongly supports Loret's identification of it with "pine" etc. in general. The "unpublished(?) article" by H. Brugsch referred to on page 124, note 1, may be his "Entzifferung der Meroitischen Schriftdenkmäler," *ZAS* 25 (1887) 1-32 and 75-97. That discussion was to have been continued in a book which Hinrichs was said to have already in press but of which no other trace has been noted.

Dr. Macadam is to be congratulated on having presented and utilized with scientific thoroughness a body of new material which is important surely for Egyptian and Nubian history and religion and may also add to our understanding of the Meroitic language.

T. GEORGE ALLEN

THE UNIVERSITY OF CHICAGO

**Approach to Greek Art**, by Charles Seltman. Pp. 132 + xi, pls. 111. The Studio Publications, London and New York, 1948. 25 shillings.

The historical range of this book is wider than might be expected from the title. The first twenty illustrations are Minoan or Mycenaean; the last two show an ivory casket of the ninth or tenth century of the Christian era, and some 28 others belong to the Roman or Byzantine period. Excluding the things from the Bronze Age, the illustrations are distributed approximately as follows: stone sculptures 32, large bronze sculptures 13, small bronze figures 20, other bronzes 6, coins 41, other gold and silver 20, ivories 11, gems 14, mosaic 1, glass 2. 19 pictures show vase-paintings, but none shows the form of the vase, and nothing else made of baked clay appears. Architecture is altogether omitted. It will be evident that the selection is not a conventional one, and the text likewise has distinctly individual character. Mr. Seltman feels no obligation whatever to show or to discuss anything that does not interest him, and things that do interest him he puts in, frankly revealing how he feels about them. It is clear that he likes Aeschylus much better than Elagabalus or early Christian ascetics; and, in my judgment, he is quite right in this.

Three general principles or premises are prominent in the book. The first is simple and familiar: Roman copies are to be avoided; they are important only "for the historian who is interested in social and economic aspects of the Roman empire, and for the Latinist who may welcome a material commentary on certain books of Pliny" (108). There are indeed dangers in using copies, as many a beginner will gladly explain, and possibly one's conception of Greek sculpture is purified by refusal to look at the Cassel Apollo and Furtwängler's Lemnia; yet there may be some loss in this refusal, and it is not wholly satisfying to give up all hope of specific acquaintance with those works which in the opinion of antiquity (later antiquity, at least) were masterpieces. The disadvantages of copies can be exaggerated. Only a small proportion of our ignorance of the original of the Capitoline Amazon type arises from the loss of that original; the chief trouble is that there is no collection of casts in which the various copies can be studied. The same is true in many other cases.

Another of the author's fundamental ideas, which he is sure was shared by the Greeks, is that stone is a dubious material for art. Metal is the proper medium; wood, ivory, and gems are respectable also. To denote the artists who worked with these materials a new English term, "celator," is made from the Latin "caelator." At his best, the celator worked on his material directly. The process of casting was not bad when the original model was wood and so an example of celature, but bronzes cast from clay were not much better than marble. The author admires some marbles, particularly early ones, but he thinks that these were designed by celators who traveled about with a large staff of masons, or were made by artists who were primarily celators. The proper handiwork of the masters is to be found in small things, "gold, silver, bronze, sard, agate, jasper" (38). It is true that the present scarcity of large sculpture in bronze may lead us to forget how abundant it once was; but, whatever one may think of Pliny as a critic, his enumeration of marble sculptures should warn against the view that the Greeks considered that material inferior; and one is not easily convinced that great stone sculpture is stone against its will.

A third general feature is the conception of art as poetry or prose, closely analogous to poetic or prose literature. "Art prose implies the imitation of ordinary or natural form of seen objects, without metrical structure. Art poetry implies the use of a metrical, that is, patterned arrangement of objects, and art poetry employs forms and figurative uses differing from those of ordinary or natural phenomena" (26). Either can be good or bad; "the Aphrodite of Melos is competent prose, the Medici Venus a piece of rhetoric, Canova's Venus in Florence, journalese."

It is observed that one may reasonably prefer either poetry or prose, though it is pretty clear that the author prefers poetry. This approach unquestionably has a certain validity, and it is valuable if it helps the student to perceive and enjoy differing kinds of excellence in art. It would have contributed to clarity if a few examples of bad "poetry" had been mentioned, such as the Corfu Chrysaor or the standing goddess of Berlin, or if it had been emphasized that the boundary between poetry and prose is likely to be less sharp in art than in literature.

When the author admires sculpture that is not only marble but, apparently, "prose," he feels the need of justification. In the case of the Hermes of Praxiteles, the feeling leads to this statement (81): "More perhaps than any statue in the whole of Western art—pagan and christian—this Hermes is the 'immortal personification of human kindness.'" It is doubtful if anything that has been written about the Hermes would have shaken Praxiteles more than this. He was interested, as purely and exclusively as any artist, in the creation of beauty; human kindness concerned him no more than heroic valor; his young god is not sufficiently interested in the baby to look at him.

Mr. Seltman does not deal with beauty in connection with Praxiteles or anybody else. He dislikes the term "beauty" because it has no clear meaning and "the word's first suggestion to our minds is sexual attractiveness" (29); he prefers "fineness." In Missouri, where the genius of the language admittedly finds its fullest realization, trees and rivers are often called "beautiful," with little connotation of the kind suggested, and "fine" is not a term of greater precision.

In historical matters Mr. Seltman bothers his readers very little with "probably" and "possibly." One notable example of his disdain for uncertainty is the outright attribution of the Nike of Samothrace to Pythokritos of Rhodes (98). The attribution depends almost entirely on an inscription. There is somewhat better than an even chance that the inscription is a sculptor's signature, and perhaps better than an even chance that, if a sculptor's signature, it is a signature of Pythokritos; but considerably less than an even chance that it belongs to the Nike. These estimates are founded on the published evidence. There has been recent digging on the site where the Nike was found, and important discoveries have been rumored; it may be that, before this review is printed, Mr. Seltman's bold statement will have been confirmed.

Students of Greek art will find the book enjoyable and are very likely to gain from it acquaintance with new objects and new ideas. More general readers, whom the author chiefly addresses, will form a conception of the subject that may be somewhat off center; but they will learn that it is a pleasant and

interesting subject, and perhaps they will get the impression that archaeologists are interesting and imaginative people.

THE UNIVERSITY OF CHICAGO F. P. JOHNSON

**Excavations and Researches at Perge**, by *Arif Müfid Mansel* and *Aşkidil Akarca*. Türk Tarih Kurumu Yayınlarından, V. Seri—No. 8: Researches in the Region of Antalya, No. 2. Pp. 68, pls. 23. Ankara, 1949.

This is a report of two investigations of the indefatigable Turkish Historical Society, to which we have become so indebted for its activity in research and publication. Perge is an important Pamphylian site, and it is hoped this first campaign may be followed by others, until more definite information about the city in Hellenistic and Roman times is discovered.

The first project, carried out by Akarca, was the search for the temple of Artemis Pergaia, and was unsuccessful. Search in a number of promising places, especially on the acropolis, turned up only walls of the Byzantine period. But the temple was large, rich, and famous, and however much robbed for building materials will well reward the discoverer.

The second project was called for by the accidental discovery of sarcophagi on a street outside the city to the west of the acropolis. Trenching revealed thirty-one sarcophagi, side by side with only a foot or so between them. Other sarcophagi, on the other side of the street, were not explored. The sarcophagi stood on bases or on the ground, were for the most part in alignment, and presented their short sides to the street, which accordingly bore the inscriptions, if any. Some of the sarcophagi were undecorated, and the rest were decorated with no regard to the place where they were to stand. It is apparent, as the author points out, that the sarcophagi were the products of an industry which also produced sarcophagi for export. Only the inscriptions were added at the discretion of the purchasers.

These inscriptions are interesting from a number of points of view. Legally, the sarcophagi were handled as if they were tombs. Commonly the inscriptions state that the sarcophagus, called *ἀγγεῖον*, was the property of so-and-so, who specified that it was to be occupied only by himself and certain other persons. If any one else deposited a body there, he was to pay a fine to the city or to the Imperial Fiscus. Some texts provide that the heir must close the sarcophagus within three days of the owner's death or pay a fine. In both cases, the fines vary greatly in amount, 2,500, 5,000, and even 50,000 drachmae. There has been some speculation as to the sanctions covering these fines. Were they legal obligations, or private suggestions which the state might support? The variation in the amount specified has led scholars to believe that they depended on

individual caprice, but in such a case it is difficult to see how any violators would have been brought to justice. I suspect that, as frequently elsewhere in the inscriptions of a legal character, the inscribed text gives only a part of the story. I think that there must have been a contract backed by the state—either city or *fiscus*—and as the purchaser of a tomb would himself be in no position to secure its enforcement, the state would have to do so. In one way or another, this put the state in the position of guarantor, and suggests that the contract upon which the arrangements were based was between the purchaser and the state. In effect, this operated as a kind of insurance, and it is conceivable that the amount of the fine to be levied on tomb-violators depended on the amount of money paid by the purchaser—the higher the price, the greater the protection. Certainly the state did not sell the tomb, or in this case, the sarcophagus, which was bought by private arrangement. The state sold the place, or the security of the place.

Judging by the names, the burials belong to the second and third centuries of the Empire. A large number of persons with the praenomina Aurelius or Aurelia exhibit the situation after the *Constitutio Antoniniana*. A Valerius and two Ulpii or Flavii may show an earlier citizenship. Otherwise the names are partly Greek, but even more the Hellenized Roman or Romanized Greek names of the later Empire, the military Gaius, Antonius, Marcus, Marcia, Lucius, Niger, and Mauricius, and such palpable evidences of servile origin as Oikogenes, Trophimus, and Syntrophiana. It is a vivid proof of the mixed, not to say mongrel, population of the Empire, the more impressive when it is remembered that these people were not the proletariat but the bourgeoisie, able to afford expensive sarcophagi.

The decoration of the sarcophagi is of the Pamphylian type, the garland sarcophagus, with Cupid and Psyche groups, gorgonian masks, bucrania, Victories and winged male figures, and the panoply which at least suggests a thought for the hereafter, but the only written reference to the matter takes a negative attitude: *ταῦτα δ βίος* (no. 12).

From the point of view of vocabulary, interest attaches to the apparently local expressions *κορακῶ* and *κατακορακῶ* for "closing" the sarcophagus, possibly with clamps and chains—which, as a permanent, operation seemingly could be postponed until the death of the last of the persons entitled to occupy it. In one instance the phrase used in the same context is *ἐγχωνεύσων τοὺς πελεκεῖνους*, which the editor explains as "pouring lead into the swallow-tailed cramps," to seal the closing, which is possible, though odd.

The only literary touch is furnished by a set of three elegiac couplets in shaky verse, the epitaph of a girl of

twelve years, formerly called Marciana, "but now she is dead" ("nameless here for evermore"), a touch pathetic if intentional. More prosaically, the inscription continues in prose, stating that Flavius Dadouchus, the father, furnished the tomb for himself alone and no one else.

YALE UNIVERSITY

C. BRADFORD WELLES

**Mathematical Planning of Ancient Theatres as Revealed in the Work of Vitruvius and Detected in Ancient Monuments**, by *Wilhelmina Lepic*. Pp. 44. Travaux de la Société des Sciences et des Lettres de Wroclaw, Seria A. Nr. 22, Wroclaw, 1949.

In distinction to the time honored method of imposing a geometrical drawing of the Vitruvian layout of Greek and Roman theatres on a relatively small scale plan, with its many possibilities of inaccuracy, the present study is an attempt to compare theory with fact by means of the mathematical relation of actual measurements. Its value is limited by two factors: the depletion of the Polish libraries after the war, whereby the author was limited to a relatively few examples, and the difficulty of deciding, in the case of discrepancies in various publications, on the most reliable measurements. Sufficient examples have been studied, however, to show that there is a fairly close correspondence between the proportional relationship as determined by figures and the geometrical relationship on which Greek and Roman theatres are based in Vitruvius' description. In the case of the depth of the Greek stage, for example, as related to the diameter of the orchestra, the mathematical value of the former is, theoretically, 0.1465. A table of measurements taken from fifteen Greek theatres shows a mean value of 0.154, but if two exceptional items, Megalopolis and New Pleuron, are omitted the figure changes to 0.144, or very nearly the theoretical quantity. The depth of the Roman stage is also considered, but in this case the proportions run from 0.16 to 0.4 against a theoretical ideal of 0.25. From this the author concludes that the proportions of the ground plan of Roman theatres had not been definitely agreed upon in Vitruvius' time. The list of examples is too small to be representative, and the fact that buildings are cited which have been remodelled tends further to render conclusions unreliable.

A study of the height of the stage in relation to its distance from the *prohedria* appears to show that the two are directly related; the greater the distance, the greater the height. From comparative tables the author deduces that there is a continuous progression through Greek down to Roman theatres, and that the practice in later times of seating important spectators in the orchestra is responsible for the low pulpitum of the Roman period. Several conclusions are based on this progression, the most important being that the pro-

skenion  
for it c  
tator s  
Roma  
away  
for the  
Italian  
wooden

Ther  
theory  
stories  
follow

The  
that th  
theatre  
needs  
to con  
was, in  
actual  
ing, b  
be a s  
Refer  
notes,  
the so  
PRI

Fossa  
gan  
mal  
Les  
tion  
Ant  
et l  
ous

Fos  
Theo  
ditch  
miles  
the "  
centu  
on th  
techn  
Colo  
and  
mete  
furth  
Than  
the  
mete  
stret  
auth  
Foss  
T  
prec  
the  
Dio



skenion of the Hellenistic theatre is definitely its stage, for it creates the same optical conditions for a spectator seated at a distance of 20 metres as the low Roman stage for spectators seated only a few metres away. Another is that it seems superfluous to look for the origin of the low Roman stage in the South Italian Phlyakes, or deduce it from the primitive wooden Roman theatre.

There is a short section devoted to the Vitruvian theory of the diminishing proportions of the successive stories of the Scaenae Frons, which are shown to follow a geometrical progression.

The general conclusion derived from the study is that the modulus for all component parts of the ancient theatre was the diameter of the orchestra. It scarcely needs an elaborate mathematical analysis of theatres to convince anyone who has read Vitruvius that this was, indeed, the case, but the general agreement of the actual dimensions is interesting. Even more interesting, but not within the scope of the paper, would be a study of the causes underlying the deviations. Reference to specific publications, in the form of footnotes, are lacking so that it is not possible to check the sources of the figures given.

PRINCETON UNIVERSITY RICHARD STILLWELL

**Fossatum Africae, Recherches aériennes sur l'organisation des confins sahariens à l'époque romaine**, by Jean Baradez, with a Preface by Louis Leschi. (Gouvernement Général de l'Algérie, Direction de l'Intérieur et des Beaux-Arts, Service des Antiquités, Missions Archéologiques) Paris, Arts et Métiers Graphiques, 1949. Pp. x + 368; numerous air photos, not separately numbered; maps 2.

Fossatum Africae is the name given by the Codex Theodosianus in a Constitution dated A.D. 409 to the ditch and embankment which marked for hundreds of miles the African limes. A section of it, known as the "Seguia bent el Krass," was identified early in the century by Stéphane Gsell in the vicinity of Gemellae on the borders of Numidia and Mauretania; but the techniques of air photography have now enabled Colonel Baradez, aviator and archaeologist, to trace and map three additional strips as follows: 60 kilometers near Aquae Herculis, 40 kilometers in an area further north, not far to the south of Tocqueville-Thamallula, and 70 kilometers to the southeast in the neighborhood of Ad Majores. With the 60 kilometers identified by Gsell, and the intervening stretches which are certain but not yet examined, the author estimates that some 520 kilometers of the Fossatum are now known.

The organization of the African limes cannot be precisely dated, and it is impossible to say whether the Fossatum itself should be credited to Hadrian, Diocletian, or another. It is quite possible that it did

not arise all at one time. The "ditch" itself follows anything but a straight route, and the author would take it to be, not so much an obstacle to invasion, as the mark of the cultivated land, the inner edge of the limes covered by a wide strip intended for the maneuver of the various units, regular and auxiliary, of which the Roman commanders availed themselves. The Fossatum, 3-6 meters wide as a rule, but sometimes much wider, and of a substantial depth which only excavation will reveal, did constitute a barrier to the movement of the transhumant nomads, but it served more to indicate the line which must be defended at all costs. It was marked by frequent watch towers and occasional fortified camps, and was supported by a parallel highway and road net.

Following in the lines charted by Father Poidebard in Syria, Baradez has based most of his research on meticulous and systematic search of air photos, especially in the matching pairs which make possible "stereovision." This has led to the construction of maps and charts following the line of each "sortie" or photographic flight, and has drawn his attention to the other features of the terrain: roads and routes, camps and towns, and the conduct of agriculture. Ordinarily the plentiful photographs reproduced in the volume are accompanied with "overlays" pointing out the significant features, and a considerable part of the volume is taken up with a detailed description of roads, settlements, and farming. The Roman planning called for the conservation and utilization of every drop of rain, wadis were dammed along their length to prevent a rapid run-off, and the basic crops, wheat and olive, allowed of a more efficient use of water than the present cultivation of the date palm. This made possible a larger landed population than at present; hence it is no more necessary than in Syria to assume a change in the climate in order to account for the decline in population in modern times.

This is essentially a volume of techniques and of preliminary conclusions. It is to be hoped that it will be followed by more aerial surveys, and more ground observation combined with excavation. Aerial photography will make possible, among other things, a much improved mapping of North Africa. We may well be grateful to Colonel Baradez and the far-sighted Antiquities Department of Algeria, as well as to its director Louis Leschi, for having shown the way.

YALE UNIVERSITY

C. BRADFORD WELLES

**Reports and Monographs of the Department of Antiquities in Tripolitania**, No. 2. Contributions by R. G. Goodchild, G. Caputo, J. B. Ward Perkins, and C. Chiesa. Pp. 42, pls. 3, 4 plans. Antiquities Department of the British Administration, Tripolitania, 1949.

R. G. Goodchild, the editor of the volume, was

the British Antiquities Officer in Tripolitania September 1946–October 1948. In his preface he states that the report follows the same format as the monograph on the Roman roads and continues the policy of the series to publish "summaries of work carried out, of interim excavation reports, and of original articles not requiring extensive photographic documentation."

Goodchild himself summarizes in the first article the organization and work of the Antiquities Department during the period 1943–1948, and in the last describes the recent explorations and discoveries in Tripolitania. More in detail is his article dealing with three inscriptions, one related to the cult of *Antinous Frugifer at Lepcis*, another on the title *Lepcitanī Septimiani Saloniniani*, and the third on the *Centenaria of the Tripolitanian Limes* dealing with the organization of the frontier by a series of posts, the *Centenaria*, an organization which in Tripolitania went back to the middle of the third century.

Caputo deals in his article with the restoration and protection of monuments during the period 1946–48, and Chiesa in an article, also in Italian, takes up the building material of local provenance employed in the ancient building of Tripolitania.

The work of the British School at Rome in cooperation with the British Administration in Tripolitania at Sabratha (40 miles west of Tripoli) during the summer 1948 is reported by J. B. Ward Perkins. Supplementing the pre-war Italian excavations, the British school chose four spots for detailed examination. Under a fourth century house, an uninterrupted sequence of stratified pottery beginning in the second century B.C. was discovered. In the forum, the basilica of the first century B.C. was a rectangular building with porticoes surrounding a central hall, and the entrance in the center of a long side. Opposite the entrance lay a rectangular *exedra* terminating in an apse, and the Italian finds make it clear it served the double purpose of a tribunal and of an Imperial shrine.

Work beneath the forum level revealed nothing earlier than the second century B.C. (the earlier town lay apparently nearer the harbor). No apparent city plan was visible before the laying out of the general plan of the forum. The basilica of the first century belongs to the second phase; in the first period the forum was flanked on either long side by shops and offices. Post-holes throughout the open area suggest the erection of temporary booths and wooden structures.

The volume is most useful in giving a general summary of the work in Tripolitania, as well as in pointing out in a little more detail the most significant results. Enormously helpful are the photographs of restored and reerected buildings at Sabratha and Leptis Magna (carefully spelled Lepcis, the Roman spelling, in the

English text, Leptis in the sub-titles of illustrations), the sketch maps of Leptis, and the plan of the civil basilica. It is only through volumes such as this that the archaeologist can hope to keep abreast of the field work in various parts of the classical world.

THE UNIVERSITY OF MICHIGAN CLARK HOPKINS

**Römische Siedlungen und Strassen im Limesgebiet zwischen Enns und Leitha.** by Gertrud Pascher. Österreichische Akademie der Wissenschaften, Der römische Limes in Österreich, Heft xix. Pp. 256, figs. 2, and 1 map. Rudolf M. Rohrer, Vienna, 1949. \$4.50.

The text of this scholarly addition to a noted series is, as the author states, primarily the documentation of the map appended to the volume. The map itself (1:200,000) covers the frontier district along the Danube between the legionary camps at Lauriacum and Carnuntum, with some extension to the south, especially in the upper Leitha valley. It presents by means of an elaborate set of symbols the evidence of Roman settlement: camps and other military sites, towns, *vici*, and some more isolated centers such as villas and baths. In preparing her map, the author has excluded all suggested and possible sites for which there is not conclusive evidence. Two classes of roads built and maintained by the Roman state are traced and distinguished: those that formed part of imperial communications and others of a secondary character. Local roads used in the Roman period are also shown.

The text is divided into three parts. A brief introduction is largely a statement of method. The second, and by far the longest part is an alphabetical list of place-names, including in addition to those on the map all others in the region which have ever been suggested as centers of settlement. Under each name a bibliography is given, arranged according to the type of evidence. Fuller descriptions of materials are given when the original publication is inaccessible, and brief comments are occasionally added, especially in the case of doubtful or rejected sites. The third part presents the evidence for each section of the roads on the map. The discussions here, because of the difficulties involved, are longer and wider in scope.

The text and map are by no means merely mechanical compilations. Many of Miss Pascher's sources, especially older publications and the work of local antiquarians, had to be used with great care, and the author's informed and critical intelligence is evident throughout. Those who simply consult her bibliographies for particular sites will feel gratitude and confidence in her work. Some readers, however, will regret that she did not include, even if in a summary form, a more general account of the Roman occupation of this area, of which her map furnishes such an excellent index.

The volume is handsomely printed on good paper and is a striking proof of the support given to scholarly work in Austria. It was published with the assistance of the *Niederösterreichische Landesregierung* and of the *Verband der Geistig Schaffenden Österreichs*.

STATE UNIVERSITY OF IOWA

J. F. GILLIAM

*Die Alamannen zwischen Iller und Lech*, by *Marlis Franken*, Germanische Denkmäler der Völkerwanderungszeit, Römisch-Germanische Kommission des Arch. Inst. des Deutschen Reiches, Bd. V. Pp. x + 64; map and 34 pls. DM 32. Berlin, 1944.

A thorough assembly of East Alemannic tomb furniture, supplementing previous studies on the main western settlements of the Alemanni in Württemberg. The finds belong, generally speaking, to the cultural circle of Merovingian antiquity. They are soundly

dated and for the greater part are from the mid sixth through the seventh century. The typological and stylistic discussion is mostly limited to comparisons with closely related or identical objects from immediately contemporary West European Germanic antiquity. It is regrettable that no cognizance was taken of other related important material of the same period, such as, for example, that of Danubian and South Russian antiquity, so brilliantly and exhaustively discussed by Fettich, Alföldi, Horváth and others. In a similar manner one regrets that the author treats, for example, the pierced ornamental disks as independent Alemannic ornament instead of relating them, more properly, to those known from provincial Roman pierced bronze art.

WELLESLEY COLLEGE

TERESA G. FRISCH

#### CORRECTION

In the list of American archaeological schools and academies printed on the outside back cover of the *AJA* for January, 1951, the title of the American Schools of Oriental Research, fourth in the list, was by error given as American Schools of Prehistoric Research.





PLATES





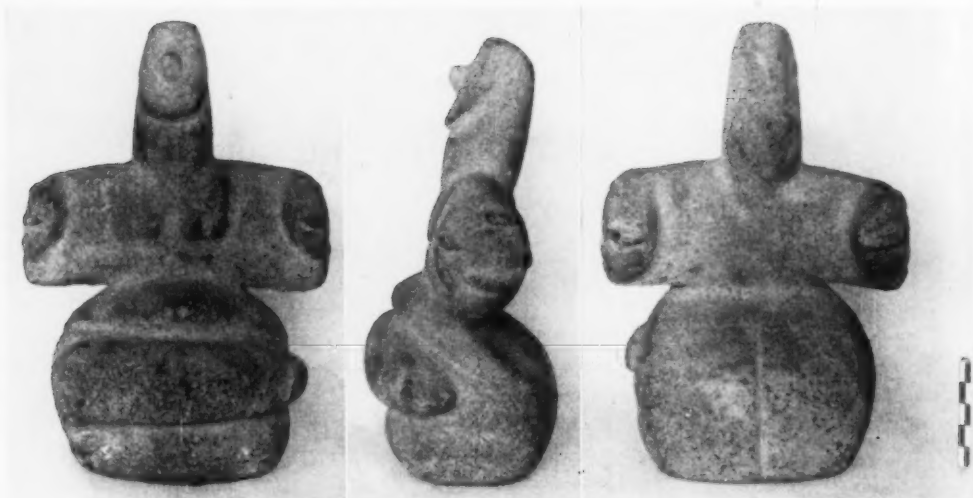
A



B



C



A



B

C



D





A



B



C



D

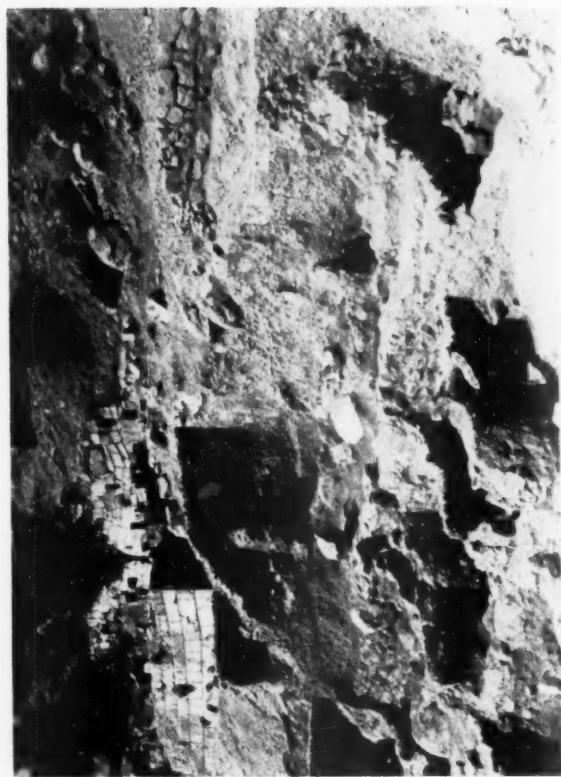


E

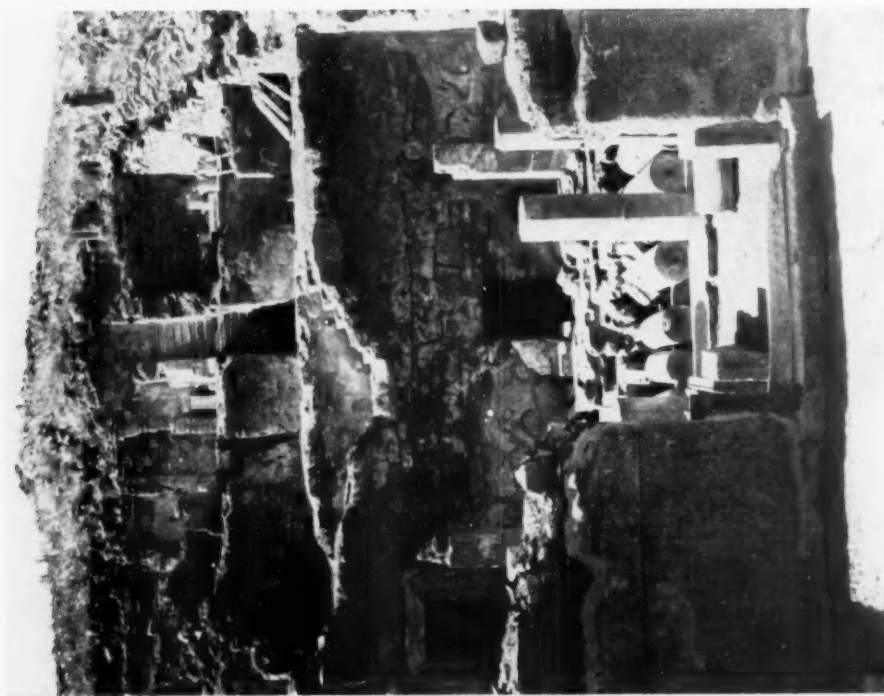
[Weinberg, pp. 121-133]



B. DELPHI MYCENAEAN VASE. COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



C. DELPHI GEOMETRIC HOUSE. COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



A. DELOS, HOUSE EXCAVATED IN 1949. COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



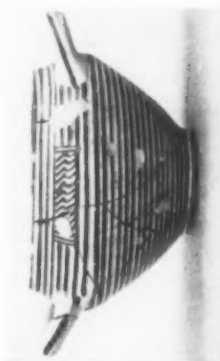
A. DELPHI. GEOMETRIC OVEN, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



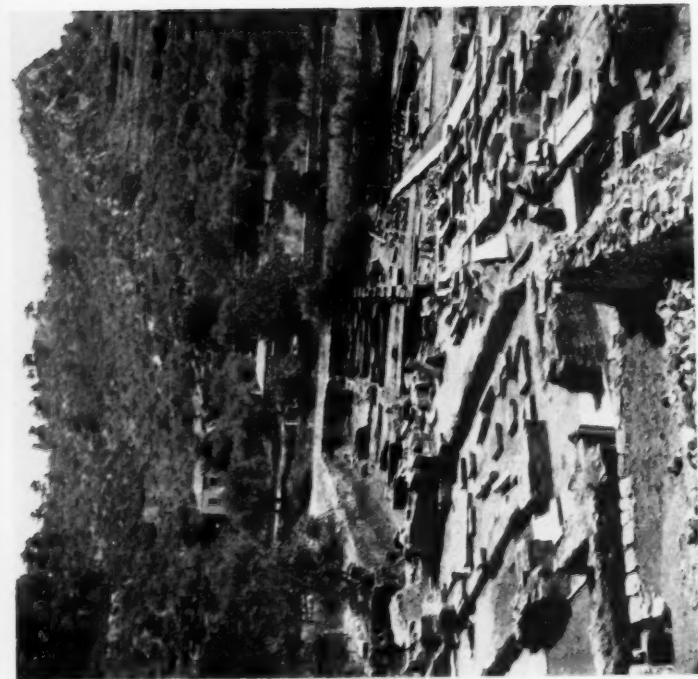
B. DELPHI. GEOMETRIC VASE, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



D. THASOS. EARLY CHRISTIAN BASILICA, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



C. DELPHI. GEOMETRIC VASES, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



A. THASOS, AGORA, 1950 EXCAVATIONS, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



B. GORTYN, TEMPLE OF ASKLEPIOS, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.

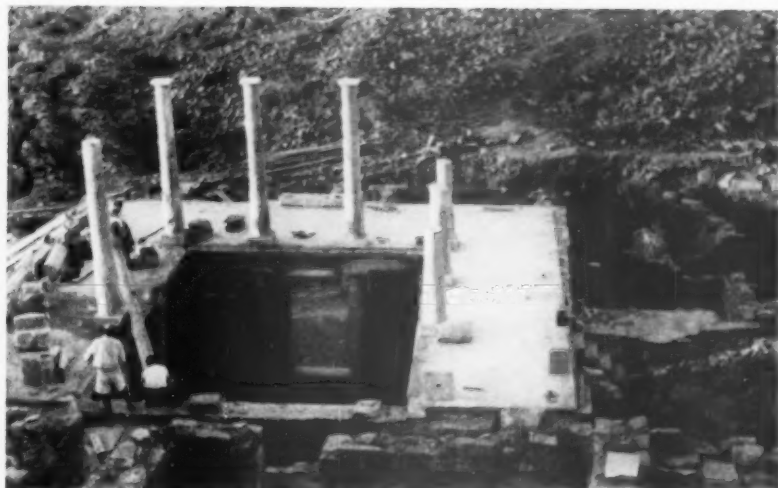


C. ITHANOS, THE LOWER CITY, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



D. DELPHI, RAMP OF THE TEMPLE OF APOLLO AFTER RESTORATION, COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.





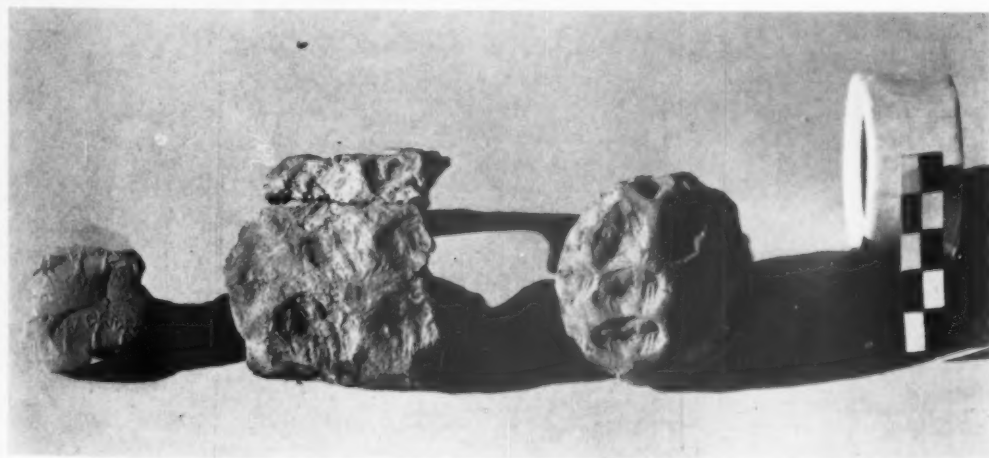
A. DELOS. VIEW OF THE RESTORED HOUSE. COURTESY OF THE SECRETARY OF THE FRENCH SCHOOL AT ATHENS.



B. MYCENAE.

GROUP OF FIVE LARGE STIRRUP JARS  
FROM THE HOUSE OF STIRRUP JARS.

COURTESY OF A. J. B. WACE.



C. MYCENAE. CLAY SEALINGS FROM THE STOPPERS OF STIRRUP JARS. COURTESY OF A. J. B. WACE.

[Archaeological News, pp. 157-167.]



A. ATHENS, AGORA. DRAPED FEMALE TORSO.



B. ATHENS, AGORA. BEARDED MALE HEAD.

COURTESY OF HOMER THOMPSON, FIELD DIRECTOR, AGORA EXCAVATIONS.

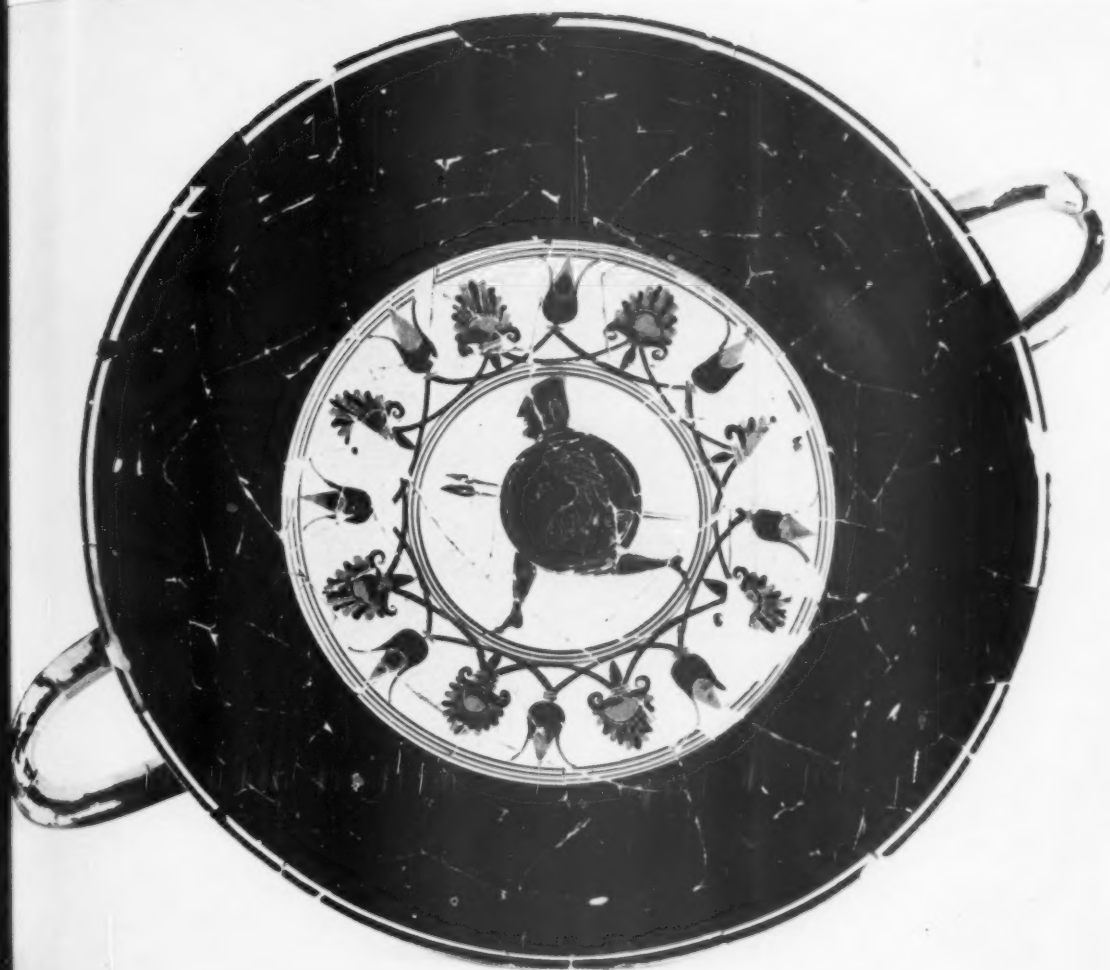


C. ATHENS, AGORA. POROS BASE.



D. ATHENS, AGORA. CLAY Symbols.

COURTESY OF HOMER THOMPSON, FIELD DIRECTOR, AGORA EXCAVATIONS.



ATHENS, AGORA. CUP OF THE SIANA CLASS. COURTESY OF HOMER THOMPSON, FIELD DIRECTOR, AGORA EXCAVATIONS.



KOURION. THE RECENTLY EXCAVATED ROMAN THEATER.



C. KOURION. THE RECENTLY EXCAVATED SE. BUILDING ON THE SANCTUARY OF APOLLO.

[Archaeological News, pp. 157-170.]



A. KOURION. FEMALE HEAD, POSSIBLY OF A ROMAN LADY, FROM THE SANCTUARY OF APOLLO.



B. KOURION. FEMALE HEAD, POSSIBLY A REPRESENTATION OF APHRODITE, FROM THE SANCTUARY OF APOLLO.



C. ROME. FRAGMENT OF A RELIEF FOUND AT THE TEMPLE OF BELLONA. COURTESY OF A. M. COLINI.



D. ROME. CAPITOLINE MUSEUM. BUST OF A *Gallia*. COURTESY OF C. PIETRANGELI.





A. ROME. MUSEO NAZIONALE ROMANO. REPUBLICAN PORTRAIT HEAD. COURTESY OF E. PARIBENI.



B. ALBANO. PORTA PRAETORIA, EASTERN SIDE OPENING, DURING WORK OF DISENGAGING AND RESTORATION. COURTESY OF S. AURIGEMMA.



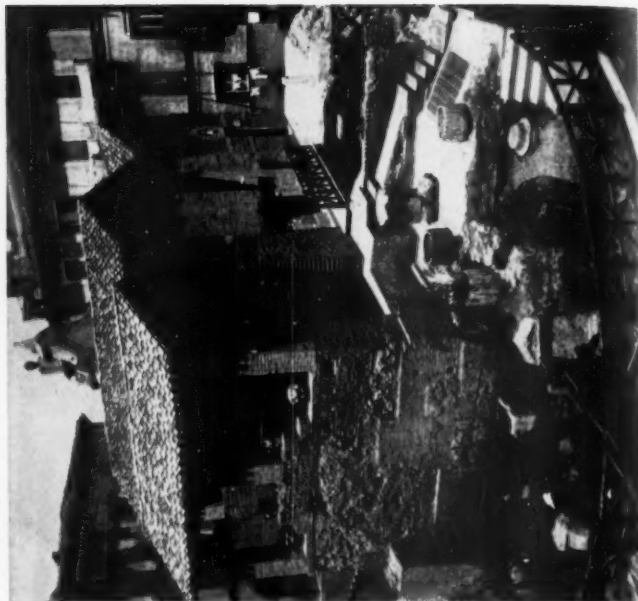
C. VELIA. OPEN-AIR SANCTUARY. COURTESY OF P. C. SESTIERI.



D. VELIA. INSCRIBED STELE. COURTESY OF P. C. SESTIERI.



B. EREDITÀ, LUCANIAN GRAVE. COURTESY OF P. C. SESTIERI.



C. CHIETI, GROUP OF THREE SMALL TEMPLES. COURTESY OF V. CIANFARANI.



A. TERRACINA, CAPITOLIUM. COURTESY OF S. AURIGEMMA.



A. CHIETI. RESERVOIR AT THE CORSO. COURTESY OF V. CIANFARANI.



B. CHIETI. ANOTHER RESERVOIR. COURTESY OF V. CIANFARANI.



C. COSA. TOWERS 9 (PROMINENT), 10 (IN DISTANCE), IN FOREGROUND, SITE OF POTTERY DUMP. COURTESY OF F. E. BROWN.



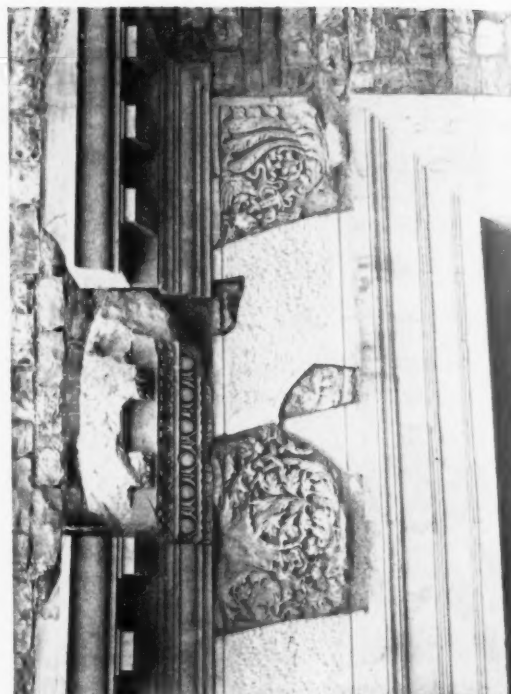
D. PAVIA. DETAIL OF FOLDING SEAT, IRON SHEATHED WITH GOLD AND SILVER. COURTESY OF N. DEGRASSI.



A. COSA, CAPITOLIUM. EXTERIOR SOUTH, VIEW FROM SE. ANGLE OF PODIUM, PODIUM WALL, ANTA, EXCAVATION TRENCH, SOUTHERN CREST OF ARCH AND EARLIER SANCTUARY LIE BENEATH ANTA AT LEFT. COURTESY OF F. E. BROWN.

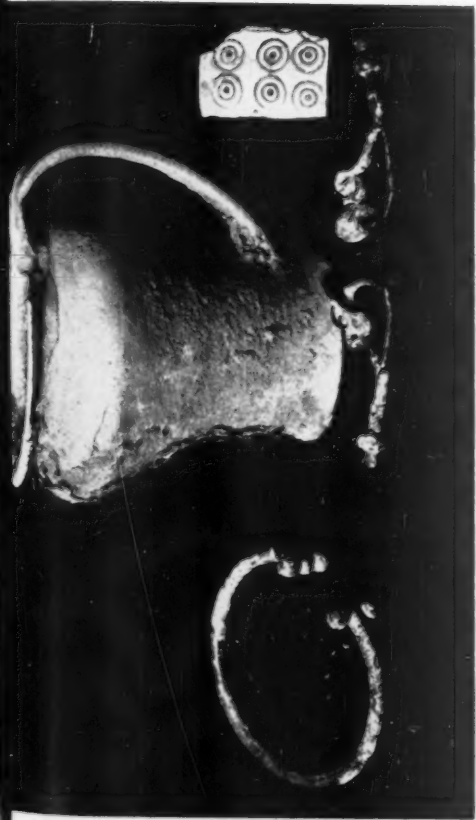


B. BRESCIA, CAPITOLIUM, PRONAO AS RESTORED. COURTESY OF N. DEGRASSI.



C. BRESCIA, CAPITOLIUM, LINTEL OF ENTRANCE TO LEFT-HAND CELLA AS RESTORED. COURTESY OF N. DEGRASSI.





A. BRENO. CONTENTS OF A TOMB IN THE PRE-ROMAN NECROPOLIS. COURTESY OF N. DEGRASSI.



C. CALASCIBETTA. SICULAN NECROPOLIS OF REALMESE. GENERAL VIEW OF PART OF AREA DURING EXCAVATIONS OF 1949. COURTESY OF L. BERNABÒ BREA.



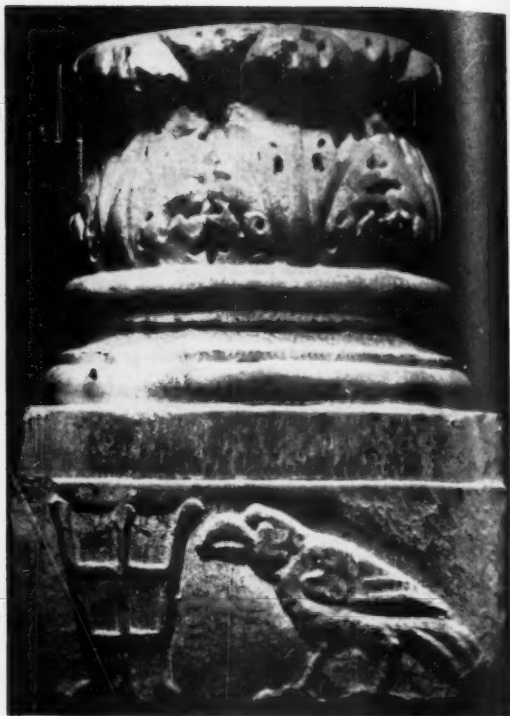
B. ISLAND OF PANAREA. PREHISTORIC VILLAGE OF THE MILAZESE DURING EXCAVATIONS OF JUNE-JULY 1949. COURTESY OF L. BERNABÒ BREA.



D. ISLAND OF PANAREA. DECORATED WARES FROM PREHISTORIC VILLAGE OF THE MILAZESE. COURTESY OF L. BERNABÒ BREA.



A. BUST OF DOMITIA LUCILLA FOUND AT UTICA.



B. SCULPTURED BASE FOUND IN THE BAPTISTRY OF THE BASILICA OF HILDEGUNS.



C. BASILICA OF HILDEGUNS AT MACTAR. ON THE RIGHT, THE ARCH OF TRAJAN, GATE OF THE FORUM.

[Archaeological News, pp. 192-193.]

